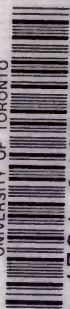
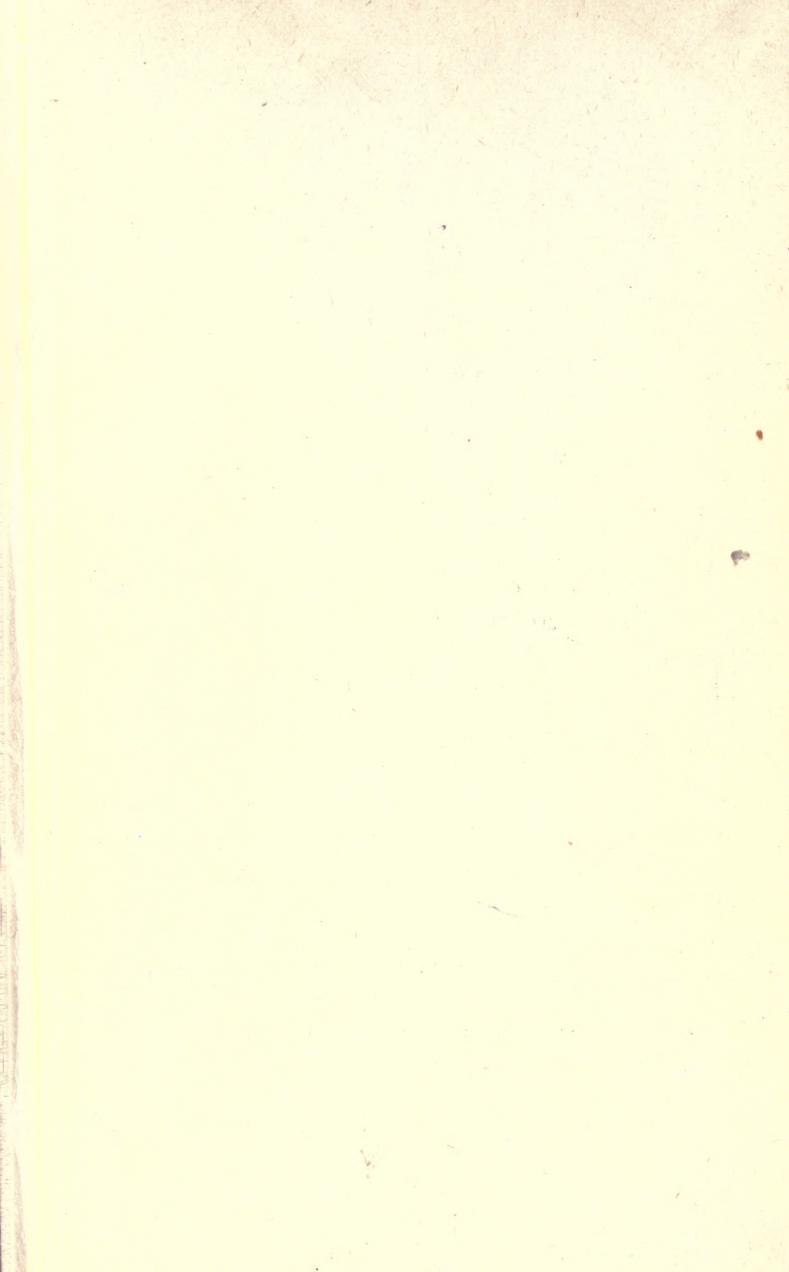


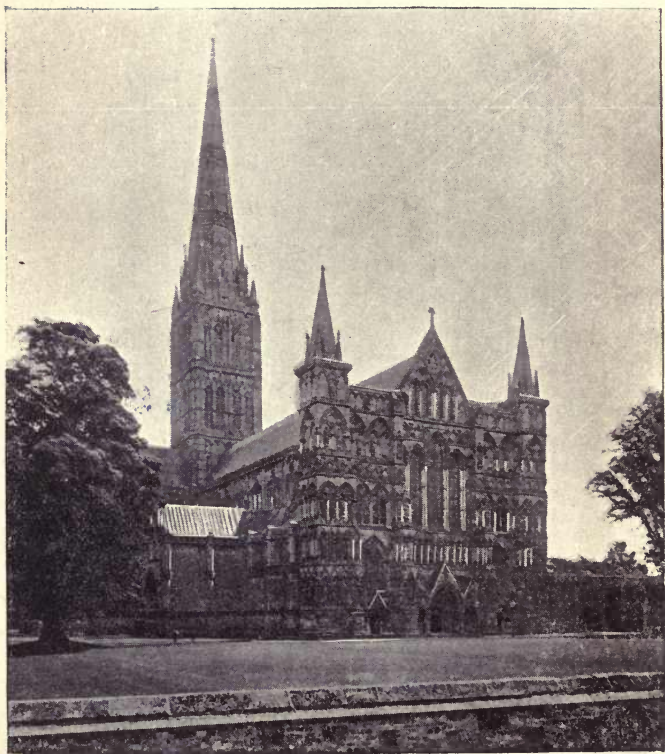
UNIVERSITY OF TORONTO



3 1761 01368079 8







SALISBURY CATHEDRAL, FROM THE NORTH-WEST.

57
Arch
P

HANDBOOK

TO

GOTHIC ARCHITECTURE

Ecclesiastical and Domestic

FOR

PHOTOGRAPHERS AND OTHERS

BY

THOMAS PERKINS, M.A.

89896
11/8/08

LONDON

HAZELL, WATSON, & VINEY, LIMITED

1, CREED LANE, LUDGATE HILL, E.C.

1897

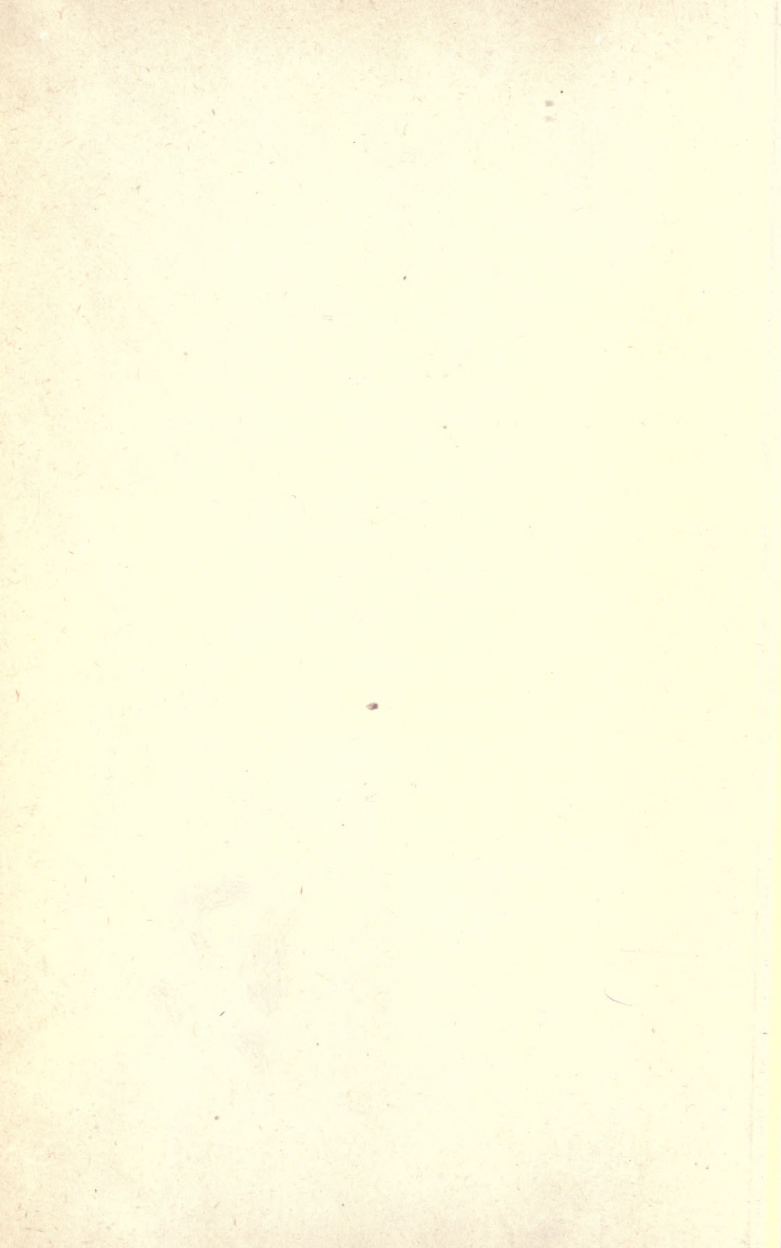
NA
963
P47
1897

PREFACE.

THE following pages are reprinted, after careful revision, from a series of articles that appeared in *The Amateur Photographer* during the years 1894 and 1895.

These articles were written with a view of giving sufficient information to photographers to enable them to use their cameras intelligently in architectural work, and the author received, during the time that they were appearing, many letters showing that those for whom they were intended had found them useful. It is hoped that in their present collected form they will be even more useful, since they will be more handy for reference.

As, except in the Introduction, Photography is hardly mentioned, the book may, perhaps, be of use to students of Architecture, even should they not be photographers, though the author would be well pleased should it induce any of such students to take up the practice of Photography.



CONTENTS.



	PAGE
INTRODUCTION	9

Part I.—Church Architecture.

CHAP.		
I.	GENERAL SKETCH OF THE GROWTH OF GOTHIC	16
II.	SAXON	21
III.	NORMAN	28
IV.	TRANSITION	36
V.	EARLY ENGLISH: GENERAL FEATURES	41
• VI.	DECORATED: GENERAL FEATURES	47
• VII.	PERPENDICULAR: GENERAL FEATURES	55
VIII.	TOWERS AND SPIRES	63
IX.	DOORWAYS AND PORCHES	74
• X.	WINDOWS	82
XI.	PILLARS AND ARCHES	89
XII.	ROOFS AND BUTTRESSES	96
XIII	ORNAMENT	101

Part II.—Domestic Gothic.

CHAP.	PAGE
XIV. INTRODUCTION	109
XV. MONASTIC BUILDINGS: GENERAL DESCRIPTION	112
XVI. MONASTIC BUILDINGS: DETAILED ACCOUNT	121
XVII. MEDIÆVAL CASTLES	132
XVIII. MEDIÆVAL CASTLES: DETAILED ACCOUNT	139
XIX. MANOR AND OTHER DWELLING HOUSES (TWELFTH CENTURY)	149
XX. MANOR AND OTHER DWELLING HOUSES (THIRTEENTH CENTURY)	155
XXI. MANOR AND OTHER DWELLING HOUSES (FOURTEENTH CENTURY)	161
XXII. MANOR AND OTHER DWELLING HOUSES (FIFTEENTH, SIXTEENTH, AND SEVENTEENTH CENTURIES)	168
XXIII. CROSSES, ALMSHOUSES, GATEHOUSES, AND BRIDGES	180

Appendices.

I. WELSH ARCHITECTURE	189
II. SCOTCH ARCHITECTURE	197
III. IRISH ARCHITECTURE	210
IV. ISLE OF MAN	224

HANDBOOK TO GOTHIC ARCHITECTURE.

INTRODUCTION.

THERE is probably no more useful work to which the camera may be put than that of obtaining faithful and beautiful representations of ancient buildings ; and certainly I know of no branch of photography more interesting than that which deals with architecture. And yet it often happens, as we look through a collection of photographs of cathedrals, castles, and churches, that we feel something is wanting, technically perfect as far as exposure, development, and printing though the pictures may be. When we inquire what it is, we shall, in most cases, find that what is wanting is knowledge and study of architecture on the part of the photographer. Many of those who carry their cameras and lenses with them to some noted building do not know what are its really important features, and so pass them by ; or do not know from what points the builder intended his work to be looked at, and consequently do not choose the best positions for placing their cameras. Possibly a very small number of those who go to see a famous building have any idea of the fact pointed out by Mr. Ruskin in his "Stones of Venice"—namely, that a building, if a noble one, has many different kinds of beauty, and to see each kind of beauty the spectator must stand at one especial distance from the building. It must be looked at, if we wish to see

its beauty as a whole, from a considerable distance; then the general balance of its mass, the ratio of its length to its height, and the proportions of the heights of its several towers or spires, and of its clustered pinnacles, are apparent. Then also, unless modern buildings around it spoil the effect, we shall see how the building is in harmony with its surroundings. It may stand, like Durham or Lincoln, on a hill, with the smaller domestic buildings nestling as if for protection beneath its shadow, or may rise, like Salisbury, from flat tracts of meadow-land, with its lofty spire standing up boldly against the blue sky, far overtopping the tallest trees that grow in the close around it. If we approach the building we lose the sense of its beauty as a whole, the lines all fall to pieces, the nearer parts of it appear too large in comparison with the remoter parts, and the subtle proportions are lost; but soon a beauty of a different order comes in to take the place of that which we have lost. We no longer regard the building as a whole, but feel the beauty of each individual part; the porch, the doorway, the curve of the arches, the arrangement of the windows or the sheer height of the walls that rise above us, impress us with the grace or grandeur of the structure; and yet again, as we draw still nearer to it, these beauties are lost and our attention is seized and rivetted by the beauty of the decoration, the delicate or quaint carving on doorway or capital, or wall surface, or the graceful curves of the mouldings round the arches or at the bases of the pillars. But between the positions best adapted for appreciating to the full the various orders of beauty, there are others where none of them are well seen. Now, photographers do not always grasp these facts. They want to get a general view of the building, and yet reject those points of view from which alone its beauty, as a whole, can be seen, because on focussing the view on their ground-glass screen the building looks too small, and they cannot get the object as large as they would wish it to be, either because they have no long-focussed lens, or because their cameras will not rack out far enough. So they go nearer, and possibly find that other buildings conceal part of the one they wish to photograph; and when they have got within the ring of surrounding houses, they have reached a position from which

the original builder intended the spectator to examine and admire the individual parts of his work, and not the building as a whole : but this they do not understand, and so they put their shortest focussed lens on their cameras, and the resulting picture shows all the well-known objectionable characteristics of wide-angled work, which are due, not to any inherent defect of the lens itself, but to the fact that more than the eye can grasp from that station is included in the view on the plate.

No one with a real knowledge of architecture, no one who has carefully and lovingly studied the subject, no one who is capable of entering into the spirit and intention of the old builders, would make such a mistake.

And here let it be noticed that I am speaking, not of making picturesque photographs or artistic studies with those effects of light or haze, or gloom or glory, which add the charms of poetry, not only to the simplest subjects, but also to landscapes, including in them buildings erected by the hands of men ; but I am only stating that architectural photographs should be so taken that they may show the various beauties of the work seen from those points with a view to which the builders designed their cathedral or church, as the case may be.

Again, it is necessary that the photographer should have some architectural and archæological knowledge, or he will fail to distinguish between genuine old work, full of the life and thought and individuality of the original mason or carver, and the cold, lifeless, imitative work of the modern restorer. Possibly he may even prefer the neater and more precise work of the latter, with all its mechanical regularity, to the bolder designs and execution of the twelfth century bishop who planned the building, and of the nameless monk who carved the ornament and now sleeps somewhere, we know not in what particular spot, beneath the soft green turf of the cloister garth.

Again, it is most desirable in this age, when so much that is old is rapidly disappearing from the face of England, that photographic records should be made, and that much of the energy wasted on aimless plate exposing should be diverted into a more useful channel. In order, however, that this may be done it is necessary that the photographer should

know at least the outlines of the facts of architecture. This little book is intended to give sufficient information to enable any one who wishes to take up the practice of architectural photography to recognise the style and determine the approximate date of any building that he comes across.

The illustrations are for the most part process blocks from photographs of the actual buildings mentioned as examples of the various styles. To most chapters I append what I hope may be of special use to many, a list of typical examples chosen from various parts of England, so that the student, wheresoever he lives, will be able to find some examples at no great distance from his own home.

For the benefit of my photographic readers, I must add a few practical details of the necessary outfit and the method of working.

For architectural photography I think the half-plate camera is the most suitable size. It is not too heavy to be carried about with three or even six double-backs, or possibly with an adapting back that will take quarter-plate dark slides for some of the interior work and also for the securing of details. The lenses with which most of my illustrations were photographed were those of the portable symmetrical or wide-angled rectilinear type, five inches, seven inches, and ten inches respectively in focal length—the seven-inch one being much more used than either of the others on half-plates. But the recent introduction of improved forms of lenses, such as the Anastigmats of Zeiss and Goerz, the Collinear of Voightländer, and the Platystigmat of Wray, gives great advantages for interior work, especially in small sizes, where great stopping down is not necessary to give depth of focus; for with these lenses there is no need to stop down to get marginal definition, so that a stop of $f/11$ or even of $f/8$ may often be used, where with the older forms $f/16$, or even $f/23$ would have to be used. One disadvantage alone, for architectural work, these recently introduced lenses possess, and that is their flat field; for we seldom want to photograph a flat surface parallel to the plane of the plate. Two lenses of each size, with as good marginal definition as those mentioned above, one with a concave the other with a convex field, would be of the

utmost use to architectural photographers: the former would be employed for interiors in which the most distant object occupies the centre of the plate—as, for instance, the general view of a church from the west end; the latter when some near object occupies this central position. But such lenses have not yet been made. Ordinary plates, not over rapid, do for all exterior and for some interior subjects; but in the latter the great difficulty is halation, the only complete cure for which, that I have come across, is the insertion of a non-actinic layer of gelatine between the sensitive film and the glass. I have found Thomas' anti-halation plates, made on this principle, give splendid results; but halation may be reduced, and in some cases almost entirely got rid of, by using celluloid films, or by backing the plates, accompanied by careful development. Isochromatic plates are useful for some subjects, such as coloured windows seen from within, or for interiors in which the light is yellow. The development of exteriors does not differ from that of ordinary landscape subjects, but the development of an interior requires great care and patience, and often skilful work with a camel-hair brush, dipped in either accelerator or restrainer, to produce a good negative. What is required is a negative full of detail and softness: what we often get, instead of this, is one of extreme contrasts. A full exposure, a normal exterior developer diluted with two or three times its own bulk of water, is the right thing to begin with. As soon as any bright windows make their appearance it is well to pour off the developer, wash the plate, and paint the windows over with diluted restrainer; but great care must be taken not to allow the solution to run about the plate, or it will restrain other portions of the picture, and so spoil the negative. The developer can then be poured on again, and the process repeated as often as is found needful. When there is any deep shadow, the detail can sometimes be got out by applying alkali in the same way; but this is a more dangerous piece of work, as, if overdone, it causes fog. After fixing and drying, overdense parts may sometimes be reduced by chemical or mechanical means and blocked up detail recovered. When the contrast of light and shade is so great that the high lights are reversed before the shadows have received sufficient exposure, nothing can be done except

to choose another point of view, so as to get rid of the high lights, or to choose a better time of day. Here I would say, do not, when photographing an interior, point the camera east in the morning, south at midday, or west in the evening, or you will get your windows at their brightest and the surrounding wall-spaces at their darkest. Do not imagine that sunny days are necessarily the best for interiors, for on these the contrasts are the strongest. Do not forget that a winter day when the ground is covered with snow, provided the light is good, is often the best for the interiors of porches, and of churches with dark roofs; for the light thrown up by the snow illuminates the dark roofs, and so reduces contrasts, and shows detail invisible in the summer. The low elevation of the winter sun at noon may also often be a great advantage. Winter, therefore, is not a time for necessarily discontinuing the taking of negatives.

It is not well to take a general view of an interior of a church from the centre of the west wall. The camera should be placed somewhat to one side, say the south, and swung round a bit towards the other side—in this instance towards the north-east. Views taken diagonally from a corner of an aisle are often pleasing, and details both of exteriors and interiors are generally more valuable than general views. People moving about in a church during an exposure do not generally do any harm, unless a gleam of sunlight falls on them, when a very short time is sufficient to impress a ghost-like image of them on the plate. To prevent the camera-legs slipping on smooth floors, short pieces of india-rubber tubing may be passed over the foot of each leg, and the part that projects beyond the point doubled back; or three mats may be got, and one leg placed on each, the mats being so arranged that their corners overlap under the camera—and, as an additional security, a weight may be placed on these overlapping corners.

Absolute verticality of the focussing screen and sensitive plate is necessary, both for interior and exterior work; and for all scientific purposes a considerable degree of definition is required, especially if enlargements or lantern slides are to be made from the negatives.

A lens of short focus in comparison to the length of the plate, and therefore embracing a wide angle, is to be

avoided. It is far better to go a little farther off, when this is possible, and use a longer focussed lens ; or, if this cannot be done, it is sometimes better to include only part of the subject ; but instances do occur in which it is allowable and necessary to use a wide-angled lens, and it may be noticed that the unpleasant effects do not show themselves, in pictures in which the corners are occupied only by sky or level ground, to anything like the same extent as they do when some part of the building projects into the upper corners. The view, for instance, of Salisbury Cathedral, reproduced on page 43, was taken with a lens including a somewhat wide angle ; but as the spire falls near the centre, the perspective is not strained as it would have been in the picture of St. Joseph's Chapel that illustrates chapter iv., had it been taken with the same lens, and had the camera been moved nearer to the building, so that its image might occupy the same space as it now does on the plate.

Views in angular perspective are generally more satisfactory than those in parallel perspective ; but if a single door or window has to be taken, then it is, in most cases, better to plant the camera straight in front of it, so that the plate may be parallel to the plane of the window or door.

From what has been said above it will be seen that I always use wide-angled lenses for architectural work, though I seldom, if ever, use them so as to include a wide angle. My reason for doing this is because I prefer to use the rising front rather than the swing back ; and a seven-inch WAR, or Platystigmat, which will cover without dark corners at least a 10×8 plate, will give far greater scope for the use of the rising front, when a half-plate camera is employed, than a RR of the same focus, which probably would soon show dark corners, or at any rate a considerable falling off in the illumination, if the front were raised.

Part I.—Church Architecture.

CHAPTER I.

GENERAL SKETCH OF THE GROWTH OF GOTHIC.

GOthic architecture, though it differs so greatly from that of Ancient Greece, is really a lineal descendant of it. In our own country the descent may be traced through the Romans, who introduced the use of the arch into their buildings. When Christianity spread through the Roman Empire, the inhabitants of regions distant from Rome, rude and uncultured races, having no sacred buildings of their own save the rude stone circles such as those which remain in part at Stonehenge and Avebury, naturally enough, when they began to build churches, imitated the form of those which were in existence in Rome. The basilica, or hall of justice, with its nave, and side aisles divided from the nave by a row of pillars, and its apse containing the judges' seat, was the model originally adopted in Italy, and imitated in England. One such, the church of Brixworth in Northamptonshire, yet remains, though greatly altered during the fifteen hundred years or more that have passed since its walls were first erected. The Roman arch was semicircular, and this is the form that was used in the early Middle Ages, until about the twelfth century, when—whether introduced from the East by the Crusaders, as many suppose; or not, as others maintain—the pointed arch began to be used. We may take it for granted that during the time of the Roman occupation of Britain, after the introduction of Christianity, the ecclesiastical buildings were of a Roman type. With the coming of the English most of these

were destroyed: but when Christianity was once more introduced into the land by missionaries from Rome in the South, and by missionaries from Ireland and Scotland in the North, new churches were built; these, it would seem, were for the most part of wattle-work or wood, and have almost entirely disappeared. Of these, one church alone, as far as I know, remains—the little wooden nave of Greenstead, near Ongar, in Essex. Many, no doubt, were destroyed by the marauding Norsemen, or Danes, who ravaged many parts of the country from the days of Alfred onward, till Knut obtained the sovereignty of England in the early part of the eleventh century, and was converted to Christianity. By this time the world had passed through the critical date of 1000 A.D., at which time it had been supposed it would be destroyed, and men began to think it worth while to build in a more durable material than wood, so that in the first half of the eleventh century stone churches began to be erected; and many of these yet remain. At first the builders seemed not to have had much idea of employing their materials in a scientific way, and rather used their stone as the builder of the wooden churches had used his beams of wood. This peculiar method of working has received the name of stone carpentry, and will be more fully described hereafter. But meanwhile architecture had advanced more rapidly in France, especially in the north, in Normandy, and the Ile de France. And so it came to pass that when Edward the Confessor, who had been brought up in Normandy—whither he had been taken in his childhood to escape from Knut—and was in heart and feelings and education far more Norman than English, came to the throne in 1047, he introduced the Norman style of building into England. He was, as his name implies, a man whose whole bent was towards the Church, and far more of a monk than a king; and his great work was the building of the original abbey at Westminster. From this time Norman architecture began to spread in England, although churches in remote districts were still built in the ruder style prevalent in the middle of the eleventh century, to which the name of Saxon has been given.

From this time there was a constant growth for many

centuries. At first almost every alteration was an improvement: if old characteristics disappeared it was only to make way for fresh beauties. Architecture gained freedom and flexibility; it adapted itself to the requirements of each case; it gave scope for the exhibition of the individuality of the artist—not only of the architect who designed the building as a whole, but of the carver who chiselled the capital and the gargoyle. The old fixed laws which trammelled the Greek builders were cast aside, and though the buildings of any particular period bore a general likeness to each other, yet there was infinite variety in detail and arrangement; and any one who passes from one mediæval church to another, built about the same time, will find no slavish copying of the one in the other. Nor, when alterations and additions were made to any building, did the builders of the new portions feel themselves constrained to copy the work of their predecessors for the sake of uniformity. It is only in the present century that builders, when “restoring” an ancient fabric, make a point of matching and imitating existing features in the building—a practice most strongly to be condemned, since they are doing that which will render it very difficult for future generations to read the history of the building from its stones, a thing that we can almost always do in the case of mediæval work.

The Norman style, as it is called, introduced into England by the Confessor—a style which can never be mistaken for any other, with its thick walls, massive pillars, round-headed arches, and narrow windows—prevailed during the reigns of the Norman kings, gradually becoming more and more ornate, and towards the end of the period gaining in grace what it lost in solidity. Three very important changes were introduced—first, the wide-jointed masonry gave place to fine-jointed; secondly, the chisel was used for carving, instead of the axe; and thirdly, the pointed arch was introduced. The last was such a far-reaching change that it is generally considered to mark a new era of architecture. Some authorities, indeed, do not apply the word Gothic to any buildings of an earlier date than that of the introduction of the pointed arch; but I prefer to use the term in a more extended sense. When the pointed arch first came into use, the old round-headed one was not at

once abandoned, and those buildings in which the two forms are used are generally looked upon as belonging to the "Transition" period; and although there were other periods of transition, this, being more marked, in so far as greater changes were being made, is usually spoken of as "The Transition." This Transition developed into the Early English style, when the massive piers and round-headed arches were finally abandoned in ecclesiastical buildings, and various other changes were made which entirely altered the character of Gothic architecture; and to this period we owe some of the most beautiful work in England, as, for instance, nearly the whole of Salisbury Cathedral, and much of Lincoln, York, and Westminster Abbey. Towards the end of the thirteenth century, however, such further changes had taken place, especially in the windows, that a new name has been given to the style—namely, that of Decorated—a rather unfortunate term, for, as a matter of fact, the work is sometimes far less ornate than that met with in subsequent times. In the reign of Edward II. this style was in its full glory, and English church architecture at its zenith. Gothic had then gained full liberty, which had not degenerated as yet into licence; but from this period the history of architecture is one of decline. Over-ornamentation took the place of beauty; cleverness, of simplicity; a conscious striving after effect may be noticed instead of an unconscious love of beauty. But, nevertheless, Gothic architecture was long in dying. The Perpendicular style, as it was called, endured longer than any of the preceding styles, and did not come to an end till it was gradually displaced by the Renaissance and the introduction of the Italian style and an attempt to return to classical models, a taste for which was fully established in the times of the Stuart dynasty, and lasted until the revival of Gothic taste in the present century.

Although it must be carefully remembered that each of the styles passed naturally into the next, that there were no marked breaks between them, and that in different parts of the country architecture was not always in exactly the same stage at the same time—in some parts, perhaps, lagging behind some ten or twenty years—yet it is convenient, for the purpose of classification, to draw up an

approximate table of the periods when each style prevailed, either according to centuries or with reference to the reigns of the English kings, in the manner shown below :—

TABLE I.

ELEVENTH CENTURY . . .	Saxon and Early Norman.
TWELFTH CENTURY . . .	Norman passing through the Transition into Early English.
THIRTEENTH CENTURY . . .	Early English passing into Geometrical Decorated.
FOURTEENTH CENTURY . . .	Geometrical Decorated. Flowing Decorated passing into Perpendicular.
FIFTEENTH CENTURY . . .	Perpendicular.
SIXTEENTH CENTURY . . .	Later Perpendicular or Tudor passing into Debased Gothic.
SEVENTEENTH AND EIGHTEENTH CENTURIES	Revival of a Pseudo - Classical Style.

TABLE II.

SAXON	Danish Kings and Edward the Confessor.
NORMAN	Norman Kings.
TRANSITION	Henry II.
EARLY ENGLISH	Richard I. to Henry III.
TRANSITION	Edward I.
DECORATED AND TRANSITION	Edward II. and Edward III.
PERPENDICULAR	Richard II. to Henry VIII.

CHAPTER II.

SAXON.

SAXON is a name generally given to the buildings erected during the eleventh century, earlier than the Norman Conquest. The name is an unfortunate one, for the inhabitants of this country were at that time called "English," and the greater number of churches in this style are found in that part of England which was more especially under the influence of the Scandinavians, or Danes, as they are

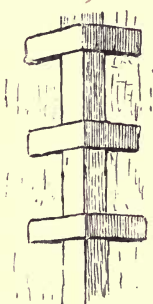


FIG. 1.

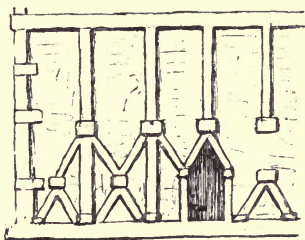


FIG. 2.

generally called. No entire churches of this date—if we except the small church of St. Lawrence, Bradford-on-Avon, no longer used for service—remain, but in upwards of a hundred, traces of Saxon work may be found. They are widely distributed, chiefly along the eastern side of England, from the south of Northumberland to Sussex, and as far west as Gloucester and Shropshire, the counties richest in them being Lincolnshire, Northamptonshire, Norfolk, Suffolk, and Sussex. Some of the finest examples

are the towers of Barton-on-Humber, Lincolnshire; Earl's Barton and Barnack, Northants; Deerhurst, Gloucestershire; Sompting, Sussex; St. Michael's, Oxford; and St. Benet's, Cambridge.

The characteristics by which buildings in this style may be recognised are as follows :—

General rudeness of workmanship.

The walls often of rubble, which was intended to be covered with plaster.

The absence of buttresses.

A peculiar kind of work at the corners, to which the name of "long and short work" has been given. In this the corners of the walls are formed of long stones set upright alternately with others, often much shorter, laid horizontally, these being sometimes flush with the walls, occasionally projecting to a slight extent.

"Pillaster strips," as they are called, or vertical strips of stone slightly projecting from the face of the wall.

(These two peculiarities are well seen in the cuts given of Sompting and Earl's Barton, figs. 1 and 2.)

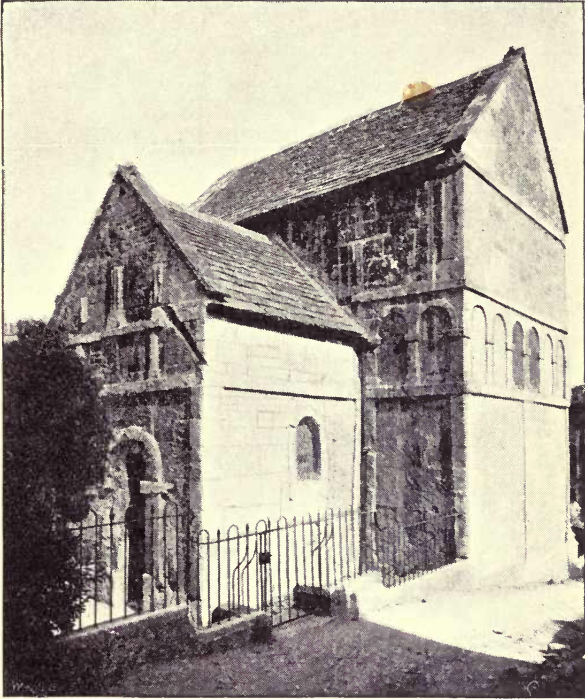
Arches over doorways or windows of straight stones forming a triangular head. Balusters, especially in belfry windows, encircled by bands of moulding resembling the balusters which we meet with in modern staircases and in garden balustrades.

The larger arches are semicircular, evidently built in imitation of Roman forms.

There is very little carving to be met with in Saxon buildings, any that is found being probably in most cases done long after the church was erected, when greater skill in sculpture had been attained to.

The church of St. Lawrence, Bradford-on-Avon, of which an illustration is given, is very remarkable. The stones are large, well cut, and are set closely together; the masonry is, in fact, fine-jointed. There are two small figures of angels with scrolls in the interior, but these may be of later date than the church itself. A Norman window has been inserted in the old wall. The arcading outside is only incised on the surface of the stone, and not regularly built of pillars and arches. A question arises: Is this the small church of which William of Malmesbury speaks, and

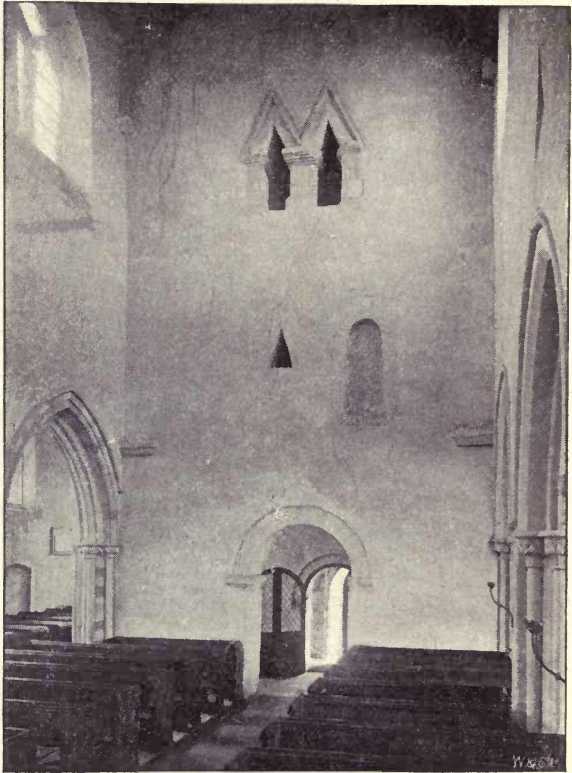
which was built by St. Aldhelm early in the eighth century ? The only argument which has been used to prove it is not is the fine-jointed character of the masonry, for it is a well-known fact that we do not meet with fine-jointed walls



CHURCH OF ST. LAWRENCE, BRADFORD-ON-AVON, WILTS.

formed of stone and mortar, in buildings of which we know the date, until the beginning of the twelfth century ; all those of the eleventh are wide-jointed. But in much earlier buildings we do sometimes find stones accurately squared and set together without any cement, the joints in this case being exceedingly "fine." Probably, then, this little church

was built before wide-jointed masonry was introduced, after the revival of stone building in the eleventh century, and is, therefore, probably the original church. For many



DEERHURST CHURCH, GLOUCESTER.

years this little building was hidden under factories and stables, with the bases of its walls six feet below the surface of the soil, the nave being used as a school, the chancel as a cottage; but its ecclesiastical character was discovered

in 1879, and the surrounding buildings cleared away. Its great height, in proportion to its width and length and the narrowness of its chancel arch, which is little more than a doorway, are very remarkable.

Deerhurst Church, Gloucestershire, was built about the middle of the eleventh century. The chancel arch is walled up, the chancel having perished during the civil wars. The date is fixed accurately by the discovery of the dated dedication stone, 1053 A.D. The tower is remarkable, as it is divided into two parts by a solid wall, one division of which is covered by a barrel vault of somewhat later date. The tower itself may be a little later than the chancel, to which the date above given has reference. The illustration is from a negative taken with the camera placed on the pulpit, and shows the triangular-headed window of the belfry, looking into the church. The arches of the nave shown on either side are of much later date.

The following list, arranged according to counties, contains the most noteworthy examples to be met with in England, those marked with an asterisk being especially fine and interesting:—

BEDFORDSHIRE	.	.	.	Clapham.
BERKSHIRE	.	.	.	Cholsey.
				Wickham.
BUCKINGHAMSHIRE	.			Caverfield.
				Lavendon.
				Wing, near Leighton Buzzard.
CAMBRIDGESHIRE	.	.	.	*St. Benet's and St. Giles, Cambridge.
DORSET	.	.	.	*St. Martin's, Wareham.
DURHAM	.	.	.	*Monkwearmouth.
				*Jarrow.
				*Escombe.
				Norton.
				Billingham.
ESSEX	.	.	.	*Trinity, Colchester.
				Felstead.
				Great Maplestead.
				*Greenstead, near Ongar.
GLOUCESTERSHIRE	.	.	.	*Deerhurst, church and chapel.
HAMPSHIRE	.	.	.	*Corhampton.
HERTFORDSHIRE	.	.	.	St. Michael's, near St. Alban's.
KENT	.	.	.	Swanscombe.
				Church in the castle, Dover.
LEICESTERSHIRE	.	.	.	Barrow-on-Soar.
LINCOLNSHIRE	.	.	.	*Barton-on-Humber.

LINCOLNSHIRE (<i>continued</i>)	*Stow. Clee. Harpwell, Glentworth. Marton. Heapham. Springthorpe. *St. Peters and St. Mary Le Wigford, Lincoln.
NORFOLK	Dunham. St. Julian's, Norwich.
NORTHAMPTONSHIRE	*Barnack. *Brigstock. *Brinworth. *Earl's Barton.
NORTHUMBERLAND	Hexham, crypt. Bolam. Bywell St. Andrew. Whittingham. Ovingham.
OXFORDSHIRE	*St. Michael's, Oxford. Northleigh.
SHROPSHIRE	Barrow. Church Stretton. Stanton Lacey.
SOMERSET	Cleevedon old church, Bream.
SUFFOLK	Barham. Claydon. Gosbeck.
SUSSEX	*Sompting. Bosham. Worth.
WARWICKSHIRE	Wootten Waven.
WILTSHIRE	Britford. St. Lawrence, Bradford-on-Avon
YORKSHIRE	Ripon, crypt. St. Mary's, Bishop Hill. Kirkdale. Stonegrave.

There are other examples of so-called Saxon work given in Parker's "Glossary," but I believe that in most of the buildings whose names I have omitted there is not much work of this early date remaining. In some of them that I have visited, I have found that restoration has destroyed or hidden the old work, and it is possible that this may be the case with some few of the examples given above; in each case, however, where the * is inserted, and in some

others, I have either personally visited the place in question, within the last few years, or have verified the facts from recent photographs. It will be noticed that it is generally in the tower that we must look for Saxon work, and it will also be observed that these towers are much more lofty and more slender than those of the succeeding (Norman) style. In some cases, too, there is no entrance to the tower on the level of the ground, which gives us the idea that they may have been built for purposes of defence.

CHAPTER III.

NORMAN.

WE have now arrived at a period when architecture began to be beautiful instead of curious. The Norman style was first introduced into the country by Edward the Confessor. At first there was very little ornamentation about the buildings, and the one prevailing characteristic of the Norman style, especially in the earlier stages, was massiveness. The walls were of great thickness, for builders had not learnt how to economise materials. The use of the buttress for resisting the thrust of the roof had not as yet been realised, hence we find that the lofty roofs of the naves of Norman churches were generally of wood, and only the lower roofs of aisles were vaulted with stone. The pillars were of great girth, sometimes simply circular, sometimes fluted vertically, sometimes decorated with zigzag or spiral indentations; sometimes their section was polygonal, and a very common arrangement was a square pier, to the four sides of which were attached semicircular columns. The capitals were at first very plain, and of a form known as cushion-shaped. What this is may be best understood by the following description of how it may be produced. A hemisphere may be cut out of stone, the plain section being placed in a horizontal position upwards; on this surface a square may then be drawn with its angles on the circumference of the circular boundary of the surface; through the sides of this four vertical plane sections may then be made, and finally the lower part of the stone cut so that it may rest on the top of the circular pillar, and the cushioned-shaped capital will then be complete. As time went on, however, the capitals became more ornate in form, and were frequently carved both with geometrical

designs and with foliage and figures of beasts and men. Sometimes this carving is of much later date than the erection of the capital itself. The arches were for the



IFFLEY CHURCH, OXFORD.

most part circular, and the earlier ones are generally very plain, the angles of the stones of which they are composed being square, though after the arch had been completed some decoration was often put upon the face of the wall

round it. At first the carving was simple in character, such as could be cut with a hatchet, the chisel not having yet come into use. But the builders did not long remain satisfied with this massive plainness. Arches were built, "recessed" as it is called, into several orders. That is to say, a number of lines of moulding ran round the arch, so that the wall forming the arch was, as it were, bevelled. The same characteristics are found in the doorways, which are frequently most richly ornamented. The walls, both exterior and interior, were often decorated with arcading—that is to say, a series of arches supported by pillars, but with the openings stopped up with masonry. These arches were in the later years of the Norman period made to spring from alternate piers, and so to intersect one another. This arrangement is exceedingly beautiful, and the interlacing of the arches gives the outline of the pointed arch, and is thought by some to have suggested it.

There was one great difficulty in the management of the semicircular arch, for unless the piers were set at exactly the same distance apart, either the capitals or the crowns of the arches must be at unequal heights. To avoid this, the arches were sometimes made of horseshoe shape, as at Romsey, and sometimes were "stilted"—that is to say, the arches immediately above the capital ran up vertically for some distance, and then took a semicircular curve, making them resemble the entrance to a railway tunnel built to accommodate a single line. Excellent examples of this may be found in the chapel in the White Tower and in St. Bartholomew's, Smithfield. The Norman windows were narrow, and, like the arches, were for the most part roundheaded; they were devoid of tracery, and were, no doubt, frequently unglazed. Sometimes, especially at the east end, they were grouped together in twos or threes. Norman towers were seldom lofty, and generally rose from the intersection of the transepts with the nave and choir, rarely rising to a greater height above the edge of the roof than their own breadth. The parapet was apparently plain, and without any battlements or pinnacles, those which we frequently see on Norman towers being later additions. It is possible that the towers were originally capped with pyramidal roofs of wood of the form seen

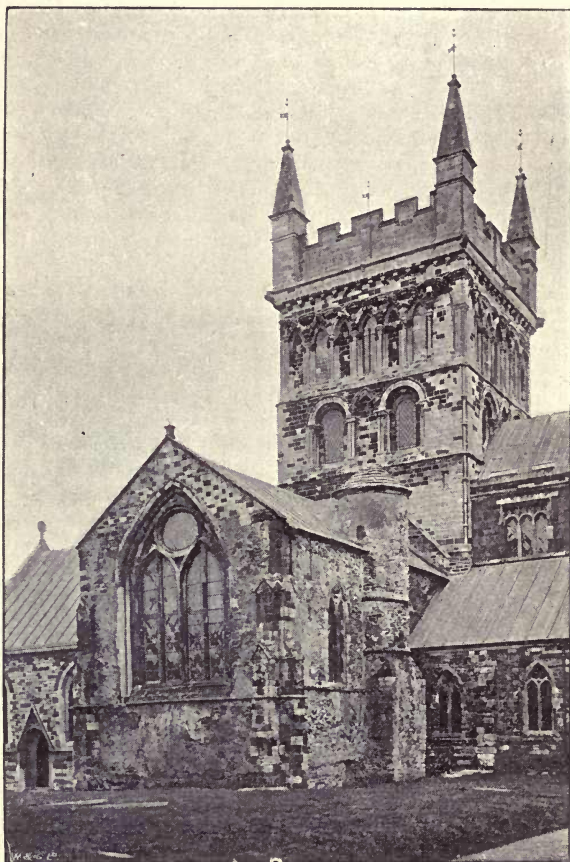
in the restored west towers of Southwell and on some of the turrets of St. Alban's Abbey.

The choirs were generally apsidal at the east end, and apsidal chapels were often attached to the eastern walls of the transepts, as at Romsey Abbey, Hants. Norman churches have often a fine west doorway, deeply recessed in the thick wall; but generally in addition to this there was an entrance either on the south or north side of the nave, and nearer to its western end than to the transept. Porches were by no means common, although we often find porches of somewhat later date built over Norman doorways. Possibly this may in many cases have been done to make the buildings more comfortable, and to prevent wind or rain or snow entering when the door was opened.

It has been said above that the principle of the buttress to resist the outward thrust of the roof against the wall was not understood by the Norman builder: yet it must not be supposed that nothing like buttresses exists in Norman buildings, but they seem to have been built chiefly for ornament, to break the monotony of a plain wall; they are wide, and project only a little way from the main wall, the amount of projection being the same from top to bottom.

A very important change took place during the Norman period in the manner of building. In the earlier part of the time the joints between the stones were wide, often from one to three inches in width, filled with mortar, not always of good quality. Possibly the masons who were employed in building were English and not Norman. In consequence of this bad work, many of the towers fell; among them that of Winchester Cathedral, shortly after the burial of William Rufus, a fall which was attributed by the superstitious at that time to the displeasure of Heaven with the laying of one so evil in so sacred a spot. But later in the period the joints are so narrow that they will scarcely allow the blade of a knife to be inserted between the stones. Examples of "wide-jointed" masonry may be seen on the White Tower, London; and in the transept of the Cathedral of Winchester the "wide-jointed" and "fine-jointed" are found side by side, that part rebuilt after the fall of the tower being of the latter kind. This

change took place early in the twelfth century, so that whenever we see a wide-jointed wall we may be sure that



WIMBORNE MINSTER.

it was built before about A.D. 1110; and if we see a fine-jointed one, after that date. Another important help to

fixing the date is the use of the axe or the chisel, the axe being used in the earlier, the chisel in later work. The difference between the two styles of carving may be well studied at Canterbury: in what remains of the "glorious choir of Conrad," dedicated in A.D. 1130, we see axe-work; but in the portion joining it, built by William of Sens after the disastrous fire of 1174, the carving was done by means of the chisel.

Norman churches, or at least portions of Norman work in churches, are widely distributed in England and can without any difficulty be recognised.

Norman doorways have perhaps been more frequently preserved than any other part. These have in some instances been taken down and rebuilt of the old stones.

The following list, arranged according to the counties in alphabetical order, gives some noteworthy examples, but of course does not pretend to be by any means an exhaustive list:—

BEDFORDSHIRE	.	.	.	Bedford, St. John's and St. Peter's. Dunstable.
BERKSHIRE	.	.	.	Avington. Cholsey, transept.
BUCKINGHAMSHIRE	.	.	.	Stewkley, tower.
CAMBRIDGESHIRE	.	.	.	Ely Cathedral, various parts. Cambridge, St. Sepulchre's, A.D. 1101. Thorney Abbey. Stourbridge.
CHESHIRE	.	.	.	Chester Cathedral, crypt.
CORNWALL	.	.	.	Morwenstow.
CUMBERLAND	.	.	.	Carlisle Cathedral, south transept, nave.
DERBYSHIRE	.	.	.	Melbourne.
DEVONSHIRE	.	.	.	Exeter Cathedral, towers and walls. Bishopsteignton, west door.
DORSET	.	.	.	Bere Regis, pillars of nave. Canford, near Wimborne. E. Fordington, Dorchester. Sherborne, tower arches, south door. Iwerne Minster. Studland, A.D. 1180. Worth.
DURHAM	.	.	.	Durham Cathedral, nave and choir.

ESSEX	Colchester, St. Botolph's Priory, Hedingham Castle. Waltham Abbey.
GLOUCESTERSHIRE	Gloucester Cathedral, nave, etc. Tewkesbury Abbey. Bristol, St. Augustine's Priory, gate- way. Bishop's Cleeve, turrets.
HAMPSHIRE	Winchester Cathedral, north tran- sept and tower. St. Cross. Christchurch Priory. Porchester. Romsey Abbey.
HEREFORDSHIRE	Shobdon. Kilpeck.
HERTFORDSHIRE	St. Alban's Abbey, various parts.
KENT	Canterbury Cathedral, crypt, stair case ; St. Augustine's. Rochester Cathedral, west door. Barfreston, doorway and circular window. St. Margaret's at Cliffe. Sandwich, St. Clement's, tower. Walmer.
LANCASHIRE	Furness Abbey, ruins.
LEICESTERSHIRE	Leicester, St. Nicholas, tower ; St. Mary's, various parts
LINCOLNSHIRE	Lincoln Cathedral, part of west front. Croyland Abbey, part of ruins. Stow. Stamford Priory.
MIDDLESEX	Chapel of the Pyx, and refectory, Westminster. Chapel in the White Tower. St. Bartholomew's, Smithfield.
MONMOUTHSHIRE	Chepstow.
NORFOLK	Norwich Cathedral, west doors, and nave, etc. Castle Rising. Hales.
NORTHAMPTONSHIRE	Peterborough Cathedral, nave, choir, apse. Northampton, St. Peter's ; St. Sepulchre's, circular part. Castor, tower. Castle Ashby. Earl's Barton.
NORTHUMBERLAND	Lindisfarne, ruins. Warkworth, chancel.

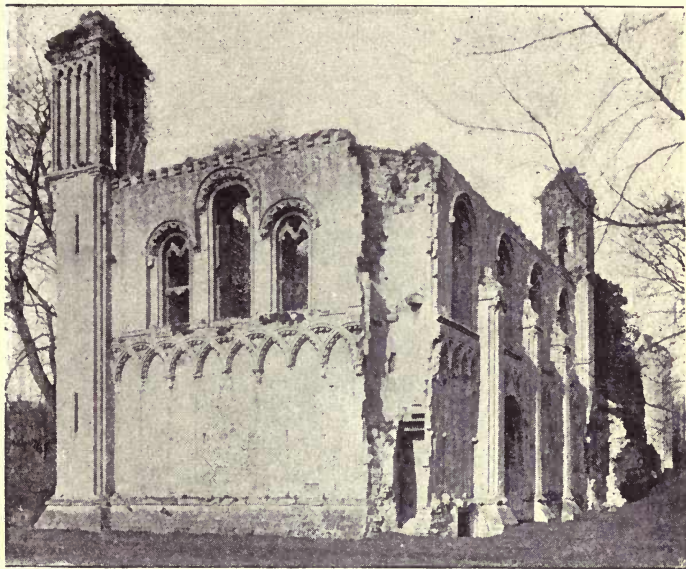
NOTTINGHAMSHIRE	.	.	.	Southwell, many parts.
OXFORDSHIRE	.	.	.	Oxford Cathedral.
				Iffley.
				Headington, chancel arch.
RUTLAND	.	.	.	Tickencote, chancel arch.
				Essendine chapel, doorway.
SHROPSHIRE	.	.	.	Buildwas Abbey, ruins.
				Stanton Lacey, north transept.
SOMERSET	.	.	.	Glastonbury, St. Joseph's Chapel
				(late work).
				Orchard Portman, near Taunton,
				south door.
SUFFOLK	.	.	.	Bury St. Edmunds, ruins.
SUSSEX	.	.	.	Chichester, triforium, etc.
				Burpham, east end.
				Newhaven, apse.
				Old and New Shoreham.
				Boxgrove, tower, etc.
				Steyning.
WARWICKSHIRE	.	.	.	Stoneleigh.
				Kenilworth, west door.
				Halford, chancel arch and north
				and south doors.
				Tredington, south door.
WILTSHIRE	.	.	.	Devizes, St. John's, especially in-
				terior of belfry arcading; St.
				Mary's, much restored.
				Malmesbury Abbey.
WORCESTERSHIRE	.	.	.	Worcester Cathedral, crypt.
				Worcester, St. Clement's, ruins.
				Pershore Abbey, few remains.
				Leigh.
YORKSHIRE	.	.	.	Kirkstall Abbey, ruins.
				Kirkham Priory, ruins, doorway.
				Selby, west doorway.
				Adel, fine doorway.

CHAPTER IV.

TRANSITION.

It has been said above that architecture shows a constant growth ; that if we compare, for instance, a church built at any time with another fifty years earlier, or if we compare two parts of a cathedral which, perhaps, was thirty years in building, during which period the work of building was continuous, as, for instance, at Salisbury, we shall find modifications of the leading characteristics. But at certain periods the change was more rapid, and so we are obliged to assign to a "transition" period certain buildings which cannot well be said to belong entirely to the style prevalent twenty years before or twenty years after the date of their erection. The most marked transition period coincides pretty closely with the reign of Henry II. It is an interesting period in more ways than one ; it was the age when England began to rise from her overthrow by the Norman Conqueror, when the conquerors and conquered began to blend under the rule of a king descended alike from the ancient royal house of England and the ducal family of Normandy ; it is a time when England was saved alike from the tyranny of church and crown, and when a freedom never before enjoyed began to assert itself in architecture as well as in other matters. The introduction, from whatever source derived, of the pointed arch was fraught with far more important consequences to architecture than those who introduced it ever dreamed of. It did away with the necessity for the awkward arrangements mentioned in the last chapter—stilted and horseshoe arches—for spanning unequal spaces without making the height of the crowns of the arches from the floor vary, and it was accompanied by many other changes. The piers began to grow more slender,

the number of shafts and mouldings grew more numerous, the abacus became circular, the carving became finer, windows were grouped closely together in pairs, and the whole style of building became more graceful; and, finally, the use of the buttress was perceived. It must not, however, be supposed that as soon as the pointed arch was used it

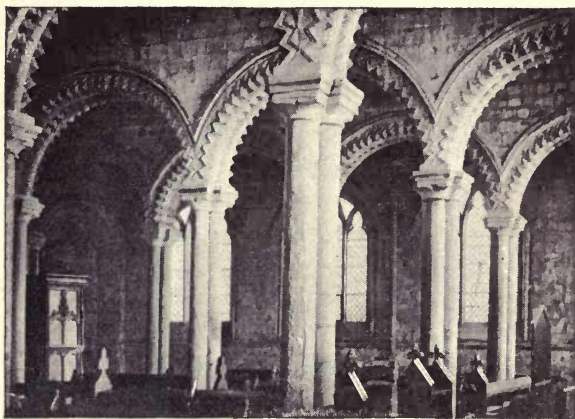


ST. JOSEPH'S CHAPEL, GLASTONBURY.

came into general use, or that the circular-headed arch was abandoned for ever. For whenever convenience required it, square-headed windows or round-headed doorways were used, especially in domestic buildings. Often we see in close juxtaposition pointed and round-headed arches, as in the west front of Ketton Church, Rutland, or round-headed arches on one side of the nave and pointed arches on the other, as at Barnack Church, Northants, and Canford, Dorset. During the Transition period also the ornament

partakes of the character both of Norman and Early English work.

The chapel at the west end of Glastonbury Abbey, of which an illustration is given, is a good example of work of this period. In the early part of the twelfth century the Norman abbots had commenced the reconstruction of the ancient abbey, built in great measure by Dunstan, and had only just finished it when a disastrous fire in 1184 destroyed the whole of the buildings, with some trifling exceptions.



GALILEE CHAPEL, DURHAM CATHEDRAL.

Henry II. at once undertook the work of rebuilding, and appointed his chamberlain to carry it out. The Lady Chapel, or, as it is generally called, St. Joseph's Chapel, was the first part erected. This was rebuilt in the space of two years on the original site. It is, as the illustration shows, in a ruined condition, but enough remains to show its beauty. Each of the remaining turrets has the pyramidal roof which was probably the usual mode of finishing a Norman tower. The west windows, containing remains of tracery inserted at a later date, are grouped together in the manner that became common in the next century; interlaced

arcading, which, according to some, gave rise to the pointed arch, may be seen along the exterior of the walls, and the south and north doorways are very richly carved.

The other illustration is the interior of the singular chapel at the west end of Durham Cathedral, which, beautiful and interesting though it is, detracts from the effect of the west front. It was built in this position because it was believed that St. Cuthbert, to whom the cathedral was dedicated, had an aversion to women, and none were allowed to approach his shrine. There is across the nave of the cathedral and near the west end of it a line of dark marble let into the pavement, on the eastern side of which no woman was allowed to set her foot. Hence the Lady Chapel was not tolerated in its usual position at the east end, and therefore Bishop Pudsey built the Lady Chapel or Galilee, as it is generally called, at the west. It consists of five aisles of four bays each. The arches are round-headed, and were originally supported by two slender detached shafts of marble, to which in the fifteenth century two others of sandstone were added, giving them the present clustered appearance. The arches are richly decorated with chevron work, as was usual in late Norman times, but the general lightness of the chapel shows clearly the change which was coming over architecture at the end of the twelfth century, and this is shown all the more forcibly from the contrast of the lightness of the Galilee with the massive Norman work in the nave of the cathedral.

List of ecclesiastical buildings in which Transition work may be found :—

BERKSHIRE	Sutton Courteney.
CAMBRIDGESHIRE	Ely Cathedral.
CUMBERLAND	Lanercost Priory, ruins, dedicated A.D. 1169.
DORSET	Wimborne Minster. Bere Regis. Iwerne Minster. Canford.
DURHAM	Durham Cathedral Galilee, A.D. 1180—1197.
HAMPSHIRE , , , , ,	Romsey Abbey, nave, part. Portsmouth, St. Thomas, A.D. 1180 —1200,

KENT	Canterbury Cathedral, choir, A.D. 1175—1184.
LEICESTERSHIRE	Leicester, St. Mary's.
LINCOLNSHIRE	Lincoln Cathedral, choir. Clee, near Grimsby, choir transepts, Temple Church, circular part.
MIDDLESEX	Rothwell.
NORTHAMPTONSHIRE	Warmington. Barnack. Northampton, St. Sepulchre's, bap- tistery. Castle Ashby, porch.
OXFORDSHIRE	Oxford Cathedral, consecrated A.D. 1180. St. Giles.
SOMERSET	Glastonbury, St. Joseph's Chapel, A.D. 1185.
YORKSHIRE	Byland Abbey, ruins, commenced A.D. 1177. Whitby Abbey, ruins. Fountains Abbey, pointed arches. York, St. Maurice.

CHAPTER V.

EARLY ENGLISH: GENERAL FEATURES.

THIS style, the outcome of the changes introduced in the reign of Henry II., described in the foregoing chapter, may be said to have first shown itself in the choir of Lincoln, begun in 1292, and to have reached its perfection during the long reign of Henry III., towards the end of which impending changes were at hand, when out of the Early English, through another transition period, the Decorated was developed. Roughly speaking, then, the thirteenth century is the Early English period. To this century we owe some of the finest work of which England can boast. Architecture was approaching its culminating point. It had shaken off the trammels under which the Norman builders had worked, at the same time that England itself was laying the foundation of its liberties in the charters of John and Henry III. and the people were making their voice felt in the new "parliament" of England. The chief characteristic of the Early English style is grace. It is not merely in the changed form of the arch and the heads of the windows that we notice how great an alteration had come over English architecture. The pillars became slender, and consisted of small shafts, often of polished marble, arranged round a circular pier of stone; the square abacus of Norman times had disappeared, and its place had

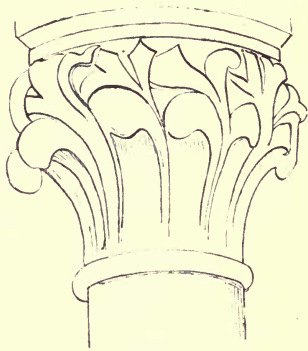


FIG. 3.

been taken by circular capitals enriched with deeply cut mouldings and carved foliage and other sculpture, as may be seen in the annexed cut of a capital in Bloxham Church

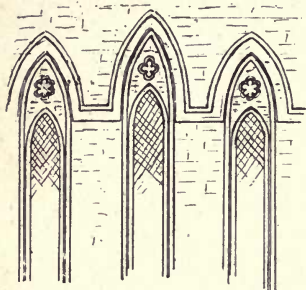


FIG. 4.

(fig. 3). The long, slender windows with pointed heads were sometimes used singly, sometimes grouped together in pairs, or sets of three, five, or seven, divided from each other by very narrow strips of masonry, and sometimes linked together externally by a common dripstone as at Wimborne (see fig. 4). The doorways were often double, divided from each other by a

single shaft with an ornament above it, all deeply recessed under a common arch, rich with mouldings and slender shafts in the jambs. The arches were pointed, and were usually equilateral, though not always so, but suited in width and spring to the purpose they were intended to serve. The prevailing ornament was the dog-tooth, as it is called (see fig. 5). Foliage, when introduced, was deeply undercut, and, though somewhat stiff, yet showed that the carvers had discovered the value of deep shadows in giving effect to their work. The deep way in which the mouldings were cut is, in fact, a marked characteristic of the style. The interior arcading became very beautiful; the arches of this were often combined in pairs, under a common outer arch, the spaces between the outer arch and the two smaller inner ones being pierced with trefoils, quatrefoils, or cinque foils, the smaller arches foliated, and the flat wall-spaces decorated with diaper work. The roofs were frequently groined, the ribs of the groining springing from a shaft carried up from the pillars.



FIG. 5.

The buttresses on the outside of the building projected to a considerable extent, and decreased in projection in stages. Flying buttresses were also freely used. Circular windows, and these of

great beauty, were much more commonly used at this period than at any other. And now for the first time the true spire appeared, capping the tower. At first, spires were of the broach type—that is, built with eaves like a roof—and often of wood; but as time wore on, in some districts these gave place to stone, the junction of the octagonal spire



SALISBURY CATHEDRAL, FROM THE NORTH-EAST.

with the square tower being concealed by pinnacles, which added much to their beauty, and gave a sense of proportion to the steeple, as may be seen in the illustration of Salisbury Cathedral.

Buildings in this style are very numerous. The finest example for study is undoubtedly Salisbury Cathedral, which, owing to peculiar circumstances connected with its history, is less mixed in style than any other building in England of equal size. It was resolved in the early part of the thirteenth century to abandon the inconvenient site

of old Sarum and to found a new cathedral about two miles from it, where Salisbury now stands. Thus there are no remains of earlier work, no adaptation of new forms to an existing building, but a structure built in accordance with one complete design, begun and finished in the comparatively short space of thirty-eight years, between A.D. 1220 and 1258, the only subsequent addition being the splendid spire added to the low central tower, which was originally open to the church below, forming what is called a lantern.

Finer work of this period exists elsewhere—at Wells, Westminster, Ely, York, and Lincoln; but nowhere is so complete a specimen of an Early English building found.

A great improvement in masonry may be noticed in many Early English buildings, the stones being so carefully cut, and the joints between them so fine, that sometimes the whole wall seems as if it had been built of a single slab.

In the interior arrangements of large buildings the triforium was a prominent feature—by this is meant the story above the lower arches of the nave, and below the “clear-story,” which contains windows admitting light above the roof of the aisles. The triforium was generally more highly ornamented than any other part of the interior, though in small buildings it is generally not met with. Many of the beautiful chapter-houses of our cathedrals were built in the thirteenth century—among them those of Lincoln, Lichfield, Chester, Oxford, and Wells, and very late in the style, the most beautiful of all, that of Salisbury. One feature especially noteworthy is the general abandonment of the apse and chevet, and the introduction of a square east end. This and the mouldings, which are far in advance of contemporary work on the Continent, make good the claim that the Early English style was essentially a native growth, and not an introduction, as the Norman was, from abroad.

Early English churches are so numerous that nothing like a complete list can be given. I shall, therefore, give only some typical examples:—

BEDFORDSHIRE	.	.	.	Felmersham, west front.
BERKSHIRE	.	.	.	Uffington.
CAMBRIDGESHIRE	.	.	.	Ely, Galilee and presbytery. Cherry Hinton.

CHESHIRE	Chester, south choir aisle.
CUMBERLAND	Carlisle, choir. Lanercost, west front.
DEVONSHIRE	Exeter, chapter-house. Ottery St. Mary.
DURHAM	Durham Cathedral, nine altars. Darlington. Old Hartlepool. Finchall Abbey ruins.
GLOUCESTERSHIRE	Leckhampton, spire.
HAMPSHIRE	Winchester, presbytery. Netley, ruins. Romsey.
HEREFORDSHIRE	Hereford, Lady Chapel.
KENT	Rochester, choir and transept. Erith. Stone. Hythe, chancel.
LEICESTERSHIRE	Leicester, St Mary's.
LINCOLNSHIRE	Lincoln Cathedral, choir, transepts, tower, and nave. Frampton, spire. Stamford, All Saints', arcading; St. Mary's, tower.
MIDDLESEX	Temple Church, choir. Westminster, choir, apse, transepts.
NORFOLK	West Walton, porch.
NORTHUMBERLAND	Bamborough, chancel; Tynemouth, ruins.
NORTHAMPTONSHIRE	Rushden. Polebrook. Barnack, porch. Strixton. Ringstead, spire. Warmington. Raunds. Higam Ferrers, porch. Peterborough, west front.
NOTTINGHAMSHIRE	Southwell, choir.
OXFORDSHIRE	Oxford Cathedral, chapter-house. Middletton Stoney, tower.
RUTLAND	Empingham, sedilia. Ketton.
SHROPSHIRE	Stanton Lacey, chancel and tran- septs. Hales Owen Abbey, ruins. Acton Burnell (late).
SOMERSET	Wells, nave and west front. Glastonbury Abbey, ruins. Martock, east window. Isle Abbots, chancel.

STAFFORDSHIRE	.	.	.	Lichfield, St. Michael's.
SUSSEX	.	.	.	Chichester Cathedral, east part of choir. Merston. Tangemere. New Shoreham, choir.
WILTSHIRE	.	.	.	Salisbury Cathedral. Bishops Cannings, near Devizes.
WORCESTERSHIRE	.	.	.	Worcester Cathedral, choir. Pershore Abbey.
YORKSHIRE	.	.	.	York Cathedral, transept, chapter- house (late). Fountains, ruins. Beverley. Whitby, ruins. Ripon, west front and towers. Selby. Skelton. Rievaulx Abbey.

CHAPTER VI.

DECORATED: GENERAL FEATURES.

FROM Early English, Gothic architecture gradually passed, by almost imperceptible changes, into the most glorious style of all those that have been known in England—that which has received the name of Decorated. The most striking differences are to be observed in the windows, but there are differences in other features as well—doorways, mouldings, ornaments. It has been already noticed that in the Early English period, especially towards the latter part of it, the lancet windows were grouped together in pairs or sets of three, five, or seven, under a common dripstone. The result of this was a piece of plain wall between the heads of the windows and the arch of the dripstone. It was not long before the builders saw that more light could be admitted and greater grace could be added to the windows if this wall-space were itself pierced; and so they began thus to pierce it with geometrical figures—trefoils, quatrefoils, and others. This may be looked upon as a transition, and it is from this origin that window tracery sprang. The stonework dividing the separate lancet windows became narrower, the openings above their heads larger, till the group of windows merged into one and the dividing stonework became tracery. This gradually became more and more ornate, more and more intricate in its forms. At first the figures were simple geometrical forms, and the architect had in view only the shape the light assumed as seen from within the building: the dividing masses of stone might be of any form that chance led to. But gradually these masses, if large or awkward in shape, were again pierced, so that greater lightness was added to the windows. Then in an evil hour the builders were struck by the idea that

the form of the tracery was of more importance than that of the light, and the tracery was twisted hither and thither into all kinds of flowing lines, sometimes interlaced, sometimes represented as passing through another branch of the tracery, as though the builder were dealing with ductile metal instead of solid stone. This change was the commencement of the decay of architecture in England. Ruskin well describes the history of architecture as being, up to this point, one of almost continuous upward advance—with, indeed, occasional halts and partial descents—and compares it to a man climbing a mountain ridge: but he

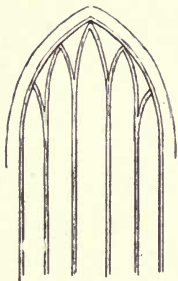


FIG. 6.

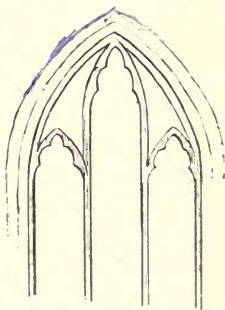


FIG. 7.

goes on to say that as the man, after having once gained the summit, pauses but a little while before he begins to descend on the other side, rising again now and then in order to cross some subsidiary elevation, yet on the whole descends, now gradually, now rapidly; so architecture, having reached its highest point of beauty and truth, began its downward course, and went on in it till it reached the dull level of bad taste in the eighteenth century, from which he would be a bold man who would confidently assert it has risen, even in the present day.

The name of "plate-tracery" is given to the earlier forms of window tracery above described, when openings were cut in a plate of stone; and the name of bar tracery to the latter form, when it resembled bars of iron twisted

into the desired shape. The names of "geometrical" or "flowing" have also been given to tracery, according as the lines of it represent geometrical figures, circles, trefoils, and the like, or branch off into curved lines like the tendrils of a vine. The former kind is found in the earlier part of the period, the latter in the later part. A fine example of geometrical tracery is met with in the west window of Exeter Cathedral; and a fine example of flowing tracery in that of York Minster. Almost all the Decorated windows of Exeter were put in during the episcopacy of Quivil, who lived in the time of Edward I. The reign of Edward II. may be considered the culminating epoch of Gothic architecture. Much beautiful work of this period may be found

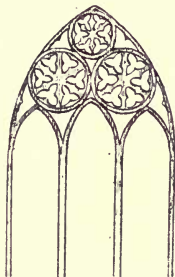


FIG. 8.



FIG. 9.

in Tewkesbury Abbey, so intimately connected with his ill-fated favourite Despenser. In the reign of Edward III. signs of a coming change were apparent, and before the end of it the Perpendicular style had established itself. Some other characteristics of the Decorated style, by which it is distinguished from the Early English, may be noted: the pillars are no longer formed of detached shafts clustering round a central one; the carving of foliage is much less stiff, and bears a closer resemblance to nature; the human figure, too, is carved with less conventionality than formerly—in fact, it may be said to have received a naturalistic treatment. The Ogee arch makes its appearance. This is an arch in which the sides are formed of lines, which change their curvature from concavity below to convexity above.

This Ogee form may be seen in the accompanying illustration of one of the windows of the south aisle of Earl's Barton Church, Northamptonshire. The doorways are not so often double as in the Early English style, and often the outline proceeds unbroken by any capital from the crown of the arch to the ground. Canopies over doorways, tombs, and sedilia are common; the "ball-flower" ornament, as it

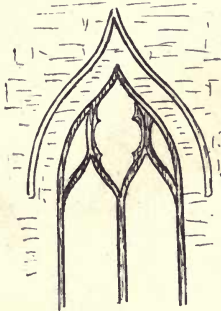


FIG. 10.

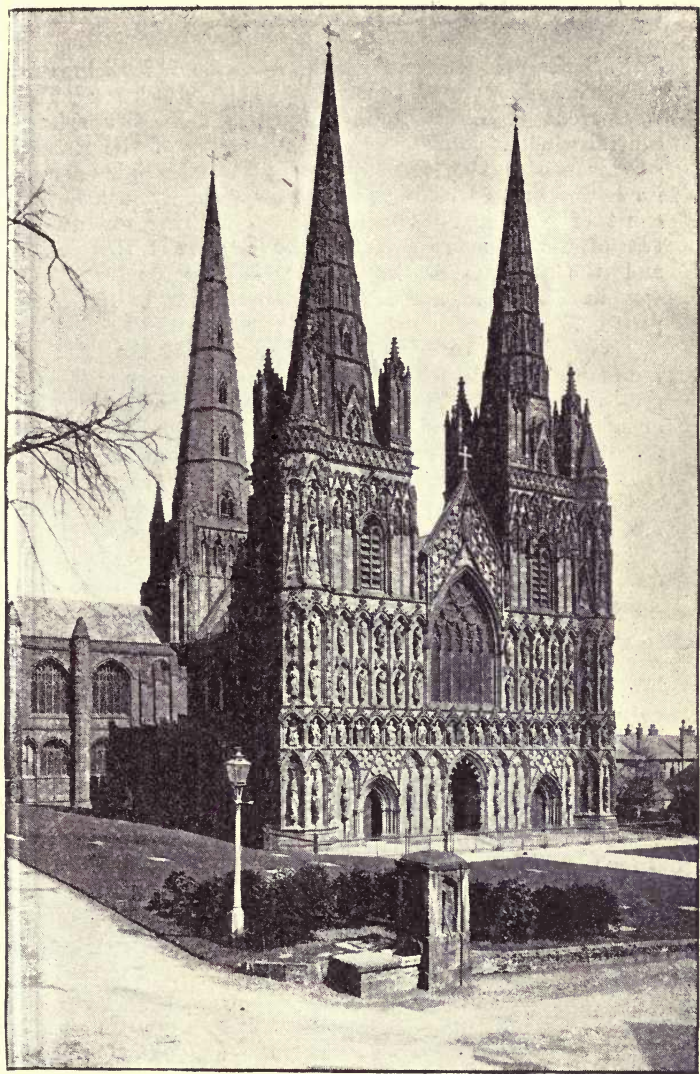
is called, is freely used round windows and doorways, inserted in the hollow mouldings. The use of pinnacles at the junction of the tower and spire is also a feature of this style, and a profusion of crockets, which were used to a smaller extent in the latter part of the Early English period, is often seen along the edges of spires, and on canopies and pinnacles.

Rickman, in his well-known book, thus sums up his account of the Decorated style:—

“The general appearance of Decorated buildings is at once simple and magnificent; simple from the small number of parts, magnificent from the size of the windows and the easy flow of the lines of tracery. In the interior of large buildings we find great breadth, and an enlargement of the clerestory windows, with a corresponding diminution of the triforium, which is now rather a part of the clerestory opening than a distinct member of the division. The roofing, from the increased richness of the groining, becomes an object of attention.”

There is no large building to be found in England which can be adduced as an example of the Decorated style in the same way that Salisbury Cathedral was taken as an example of the Early English, but there is much of this beautiful work to be found pretty widely distributed in England, especially in the district of which Northamptonshire is the centre.

Exeter Cathedral, of which the walls are Norman, contains fine examples of Decorated pillars and arches, as well as the windows mentioned above; but for an illustration the cathedral of Lichfield has been chosen (page 51), of which



From photo by]

LICHFIELD, WEST FRONT.


[Poulton & Co,

J. E. Parker, the editor of the later editions of Rickman's "Gothic Architecture," thus writes in an added note: "The west front of Lichfield Cathedral, with its two spires, central window, and series of niches, is one of the richest specimens of this style in existence. The spire lights are so numerous and so close to each other as to give nearly the effect of panelling. The pinnacles clustering round the base of the spire are a very elegant feature of this style, and the three sunk porches, with the double doorway in the centre, add much to the richness of the composition."

This cathedral contains but few remains of the original Norman church, which was destroyed as the cathedral was gradually rebuilt. The west part of the choir was begun about 1200 A.D., and this work was followed by the rebuilding of the transepts in the early part of the thirteenth century. The nave was taken in hand about the middle of the same, and the west front was completed about 1275 A.D. The choir was then again altered and completed in the reign of Edward II. The original central spire was destroyed when Lichfield was besieged by the Parliamentary forces in 1643 A.D., and the present central spire was built from a design by Wren and completed in 1669 A.D. The west front has been restored in recent times, and the present west window was designed by Scott. The difference between it and its predecessor may be seen by comparing the accompanying illustration with that given in Rickman's "Gothic Architecture."

The following list includes some of the many examples which may be used for the purposes of study:—

BERKSHIRE	Swallowfield. Binfield, wooden porch. Shottesbroke.
CAMBRIDGESHIRE	Ely Cathedral, lady chapel and lantern. Over. Trumpington.
CHESHIRE	Chester Cathedral, roof, etc.
CUMBERLAND	Carlisle Cathedral, east window.
DERBYSHIRE	Markworth, door.
DEVONSHIRE	Exeter Cathedral, nave, etc.

DORSET	Bere Regis, chancel door and windows. Wareham. Lyne.
DURHAM	Durham Cathedral, west window.
ESSEX	Little Maplestead.
GLOUCESTERSHIRE	Cheltenham, St. Mary's, circular window. Gloucester Cathedral, south side of nave. Tewkesbury, nave, roof, and choir.
HAMPSHIRE	Beaulieu.
HEREFORDSHIRE	Leominster. Hatfield. North Mims.
HUNTINGDONSHIRE	Fen Stanton, east window.
KENT	Chartham, window. Meopham; and many others.
LEICESTERSHIRE	Market Harborough. Gadsby. Loughborough.
LINCOLNSHIRE	Lincoln Cathedral, east window. Heckington. Navenby. Stamford St. Mary, spire on E. E. tower.
NORFOLK	Yarmouth. Houghton-le-Dale.  Norwich Cathedral.
NORTHAMPTONSHIRE	Earl's Barton. Finedon. Higham Ferrers. Kislingbury. Irthlingborough. Aynho. Raunds. Rushden. Eleanor Crosses.
NOTTINGHAMSHIRE	Southwell. Hawton, chancel. Newark, spire, fine example.
OXFORDSHIRE	Dorchester Abbey. Merton College Chapel. Bampton. Bloxham. Piddington.
RUTLAND	Empingham.
SOMERSET	Bristol, St. Mary Redcliffe, north porch. Wells Cathedral, central tower and choir.

STAFFORDSHIRE	.	.	.	Lichfield Cathedral.
SUFFOLK	.	.	.	Bury Gate.
SURREY	.	.	.	Leatherhead.
SUSSEX	.	.	.	Ardingley.
				Ashburnham.
				Petworth.
				Seaford.
WARWICKSHIRE	.	.	.	Brailes.
				Kington.
WILTSHIRE	.	.	.	Salisbury Spire.
				Dinton.
WORCESTERSHIRE	.	.	.	Worcester Cathedral.
YORKSHIRE	.	.	.	York Cathedral, nave, chapter-house,
				west window.
				Beverley Minster, nave.
				Selby Abbey, choir.
				Guisborough.
				Howden.

CHAPTER VII.

PERPENDICULAR: GENERAL FEATURES.

THE course of architecture up to the middle of the fourteenth century, as was said in the last chapter, may be considered as one of continual advance; but from this period its decline set in. It is worth noticing that whereas, up to this time, in all the countries where Gothic flourished, there had been a general resemblance, yet during the period of decline, architecture branched out in various ways, the form which it took in England being that known as the Perpendicular. There was a period of transition between the Decorated and Perpendicular, in which we find some of the characteristics of the two styles mixed. In the choir of Gloucester Cathedral, for example, we find tracery in the windows of Perpendicular character associated with Decorated mouldings; the same may be noticed at Windsor. But these were both altered buildings, so that the characteristics may be best studied if we can find a church entirely built at this time. There is one, and that a fine example—namely, Eddington, in Wiltshire, commenced in A.D. 1352 and finished in A.D. 1361. Here we find the vertical lines which give the name to the Perpendicular style appearing in the windows, and panelling over the west doorway, while the windows still retain many of the characteristics of the Decorated period. This church is particularly interesting as being the work of that William of Eddington who as Bishop of Winchester commenced the transformation of the Norman Cathedral into a Perpendicular building, a work which was continued under his more famous successor William of Wykeham. William of Eddington's work at Winchester shows more of the development of the new style than does Eddington Church, and

before long it may be said that the Perpendicular style was firmly established. The chapel of New College, Oxford, built by William of Wykeham, 1380 to 1386, is the first complete example of a new building in the new style. This style, thus introduced, existed longer than any other; it may be roughly described as lasting from the reign of Richard II. up to that of Henry VIII., or from the days of Wickliffe to the days of the Reformation. This was a

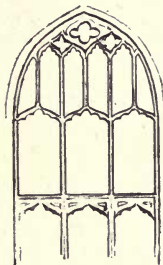


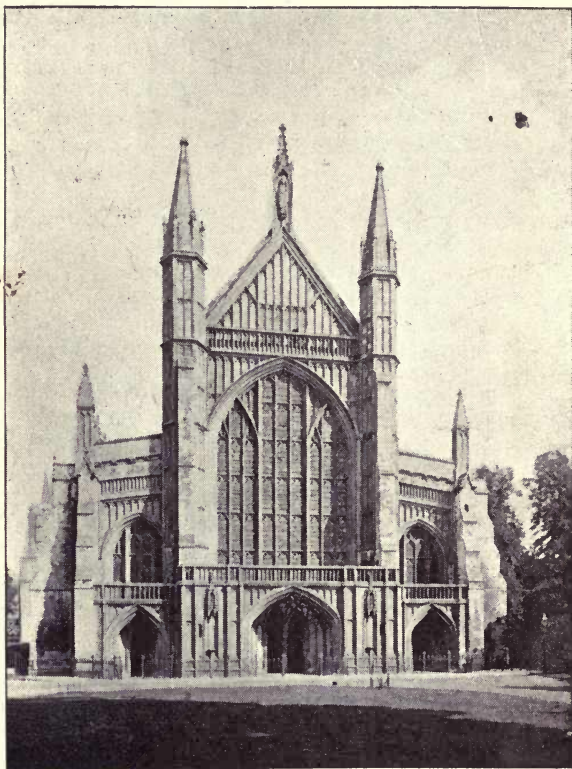
FIG. 11.

period of many great changes in our country, and it is strange that architecture began to show signs of decay at the very time when there was so great an advance in other things; when English poetry may be said to have had its birth; when Chaucer, the morning star of song, wrote his "*Canterbury Tales*," and was for a time engaged superintending alterations at Westminster Abbey. The Perpendicular era, as we have seen, may be considered as lasting for about a hundred and seventy years, and during this time there was great activity in building and restoration, so that the majority of churches to be found in England belong to this style, and in scarcely any do we find no Perpendicular features. Ancient fabrics were altered in various ways: sometimes portions were pulled down and rebuilt; sometimes, as at Winchester, the walls and pillars were encased with fresh stone; and more frequently old windows were taken out and new and larger ones put in—of course with the peculiar tracery of the new style. There is generally no difficulty in recognising a Perpendicular church. The three most prominent characteristics are vertical lines running through the heads of the windows, generally right up to the top, square heads above doorways, and panel work used as decoration for flat surfaces. There are, of course, many other points worthy of notice—the great size of the windows and the manner in which they are set close to one another, as at King's College Chapel, Cambridge, and Yeovil Church, so that from the inside the walls seem almost an unbroken area of glass, only divided by small wall-spaces against which the buttresses, on which the

building depends for its strength, are built ; transoms or cross beams in the lower part of the windows (see fig. 11), converting the windows into a series of panels ; shallow mouldings on the pillars ; the frequent absence of capitals, the mouldings of the pillars being carried without a break round the arches ; groined roofs with pendant bosses ; fan tracery ; open-work timber roofs, often very flat in pitch—for the high-pitched roofs of former styles were frequently removed, and roofs almost flat put in their place, the pitch of the original roofs being still clearly indicated by the marks left on the tower. In the earlier examples of this style the outlines of the arches and heads of windows were similar to those of the preceding style, but gradually they became depressed, and the four-centred arch became the prevailing type ; and sometimes the tops of the windows became so blunt that the point entirely disappeared. It is almost unnecessary to point out examples of this style, since they are so common in every county.—Winchester and Gloucester Cathedrals, Henry VII.'s Chapel at Westminster ; St. George's Chapel, Windsor ; King's College Chapel, Cambridge ; New College Chapel, Oxford ; Westminster Hall ;—may be taken as typical examples. After the time of Henry VII. true Gothic went out of fashion. Italian features were frequently introduced into buildings of the time of the later Tudor sovereigns, and the style known as the Elizabethan, found chiefly in domestic buildings, is a strange mixture of Gothic and revived classical features. In the reign of James I. an attempt was made to revive Gothic, but with only partial success ; and people during the reigns of Charles I. and the Commonwealth had other things to think of besides church-building, and when, after the restoration of the Stuarts, building was again carried on, popular taste inclined towards classical forms, as we may see by even a cursory examination of the churches built in London, under the supervision of Wren, after the great fire.

During the eighteenth century architects and builders cared only to imitate Grecian buildings, introducing into them features such as windows, which were unknown in ancient Greece, and retaining spires, a characteristic Gothic feature, but decorating them with classical ornaments.

Some poor attempts were made at the end of the eighteenth century to establish a kind of pseudo-Gothic, and the present century has been marked by a "Gothic revival," as



WINCHESTER, WEST FRONT.

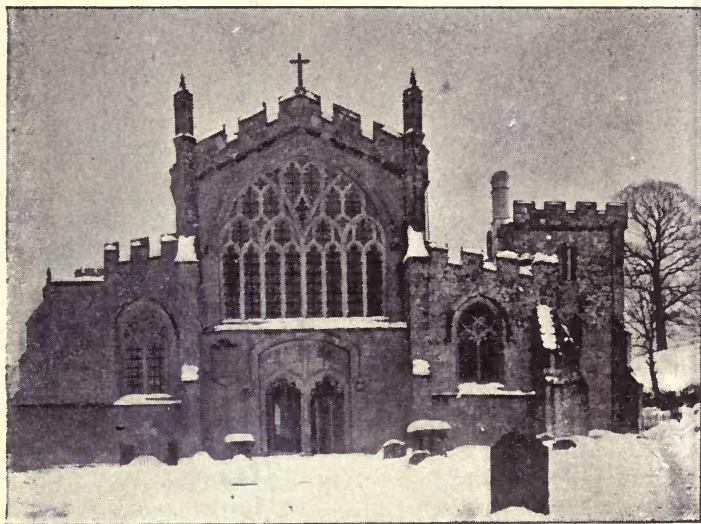
it is called, which, though it has done some good, and has educated the taste of the people to admire better forms than those which were most liked in the last century, still has been productive of much harm, since the advocates of the

revival, under the name of "restoration," have destroyed much work that was artistically valuable and historically interesting, substituting for it in many cases miserable imitations of earlier forms, obscuring the history of the fabrics which have come under their hands. There seems, however, a slight reaction against this indiscriminate universal restoration setting in, and the voice of the Society for the Protection of Ancient Buildings has in some cases been successfully raised against the mania for destruction which has worked so much havoc of late, in many of the churches and cathedrals of the country. New churches are generally built in imitation of Early English, Decorated, or Perpendicular buildings, various architects introducing modifications of their own, which, in many cases, are far from beautiful; while domestic buildings are erected in every conceivable style or mixture of styles, so that Victorian architecture is a sad jumble, and the nineteenth century will close without any characteristic style of its own, either in general form or in particular details. Whether the twentieth century will be marked by better architecture remains to be seen, but the present outlook is far from promising.

The illustration of Eddington Church (page 60) is worth careful study. The windows might at first sight be mistaken for Decorated work, but closer examination shows that straight though somewhat short lines have been introduced into the head of the large west window. The west doorway has the segmental arch common in Decorated buildings, but above it the rectangular label of the Perpendicular, and under the arch and above the doorways the space is ornamented with panelling; and throughout the building the same curious admixture of the two styles may be noticed. The church has a low central tower, not shown in the photograph, which is generally a sign, when met with in Perpendicular times, that the building was a monastic church. This church has recently been very carefully restored, all old work that could possibly be preserved being retained.

A comparison of the illustration of the west front of Winchester with that of the west front of Eddington will show the rapid growth of characteristic Perpendicular

features. At Winchester we find vertical mullions running from top to bottom of the window, no less than five lines of transoms running across it, and the whole surface of the wall ornamented with panels. Mr. Ruskin, in his "*Stones of Venice*," vol. i., chap. xvii., points out how the great west window of this cathedral sins against nearly every canon of good taste and artistic fitness—the awkward



EDDINGTON CHURCH, WEST FRONT.

junctions of its vertical lines with the curved lines at the top of the window arch; the two upper transoms cut off at the end, as if to show that they were useless—for unless they join the sides of the window they can afford no additional strength against the fury of western gales; the monotony of the forty odd lights, relieved only by a few arches turned upside down. And although some may be inclined to think the great art critic is here somewhat over-severe, yet no one who compares this window with the great windows of the preceding style can fail to acknowledge how much

artistic taste had degenerated in the fifty years that preceded the erection of the west front of Winchester.

I shall not attempt anything like a full list of churches, according to the counties in which they are situated, as at the conclusion of the preceding chapters, but only mention some exceedingly fine specimens, with an occasional note on the specially interesting features.

- | | | |
|------------------|-------|--|
| BERKSHIRE | . . . | St. George's Chapel, Windsor, and Eton College, on the opposite bank of the Thames. |
| CAMBRIDGESHIRE | . . . | Many of the college chapels, King's and Trinity especially, the Church of Great St. Mary's, with the peculiar castellated pinnacles met with so often in this district of England. |
| CORNWALL | . . . | Churches in this style are numerous; many, being built of granite, are very plain. |
| DEVONSHIRE | . . . | Among the finer churches in this style are St. Peter's, Tiverton, with a very ornate south chapel; Collumpton, and Credition. |
| DORSET | . . . | Most of the churches are Perpendicular; only one old church has a stone spire; many of the towers are low. Sherborne Abbey has a magnificent example of a vaulted roof with fan tracery; the nave pillars are decorated with panel work, and have no capitals. |
| GLOUCESTER | . . . | The cathedral towers and the cloisters, the latter showing fine examples of fan tracery. Fairford Church, so famed for its painted glass. |
| HAMPSHIRE | . . . | Winchester Cathedral should be well studied; it shows the growth of the style. The Norman pillars were cased in stone and the triforium destroyed to give height. |
| NORTHAMPTONSHIRE | . . . | is not so rich in fine examples of this style as of the earlier styles; still, Perpendicular churches are to be found—among them, Kettering. |
| SOMERSET | . . . | This county is exceedingly rich in this style. The towers and oak screens are the most noticeable feature. St. Cuthbert's, Wells; Wrington; Huish Episcopi; Kingsbury; St. Mary's, Taunton (rebuilt);—have the finest towers. Other noteworthy churches are Shepton Mallet, Martock, Yeovil, Crewkerne, Bath Abbey, and St. Mary's, Redcliffe, with a spire, and Yatton, with a truncated spire. |

I have now given in general outline a sketch of the history of Gothic Architecture in England. In subsequent

chapters I shall trace the growth and varying forms of individual features—towers, doorways, windows, ornaments, etc. The gradual development of these features is a most interesting study ; and as it is sometimes only by the character of a moulding or some other minor feature that the date of some particular part of a building can be determined, it is of great importance that these should be thoroughly understood.

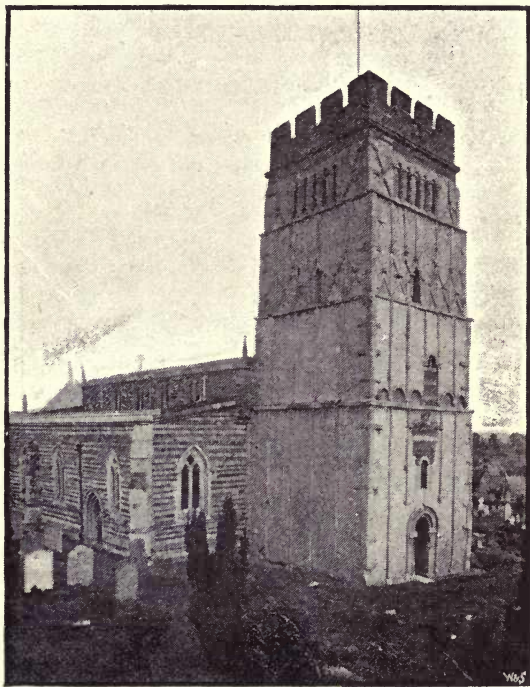
CHAPTER VIII.

TOWERS AND SPIRES.

It is a matter of considerable interest to trace the various forms that towers have assumed at different times, and the gradual evolution of the spire.

Of Saxon (so-called) towers there remain many, but there are few that have not been more or less altered and added to in more recent times. A list of Saxon churches was given on pages 25 and 26, and many of them, though not all, have towers of this early date. These seem generally to have stood at the west end of the churches to which they belonged, as at Earl's Barton, Brixworth, Barnack, Monkswearmouth, Jarrow, St. Michael's Oxford, Deerhurst, and others. We are left somewhat in the dark as to the form of roof which covered them, for the original roof has in all cases disappeared, and in most the upper part of the tower is of much later date. The spire of Brixworth was added in the fourteenth century (Decorated); to Barnack tower a belfry was added at the end of the twelfth century, and above it is a low spire, possibly somewhat later; the battlemented parapet at Earl's Barton proclaims it to be a late addition. Sompting (fig. 12), however, may help us to conjecture the form the roof may have taken, for though the existing roof itself is not Saxon, the walls up to the top seem to be so, and each ends in a gable; and this fact seems to suggest that the original roof had the same pyramidal form as the present one, a form frequently met with in German churches. Earl's Barton, which I have chosen as an illustration, is one of the most richly ornamented of these towers, and it is an admirable example of Saxon work. These towers were not originally provided with staircases, and were not in any way flanked by buttresses.

Norman towers were low, and rose generally in the form of a cube above the roof, and were for the most part central. Some have received additions at the top in later times; sometimes a complete new stage has been added, sometimes merely a battlemented parapet with corner



EARL'S BARTON CHURCH : SAXON TOWER.

pinnacles. They are often very richly decorated on the outside, especially towards the top. Some of the finest examples are to be found at St. Alban's Abbey (of very early date); at Tewkesbury, where the tower appears more lofty than it really is, owing to the lowering of the ridges of the roofs; at Exeter, where there are two towers

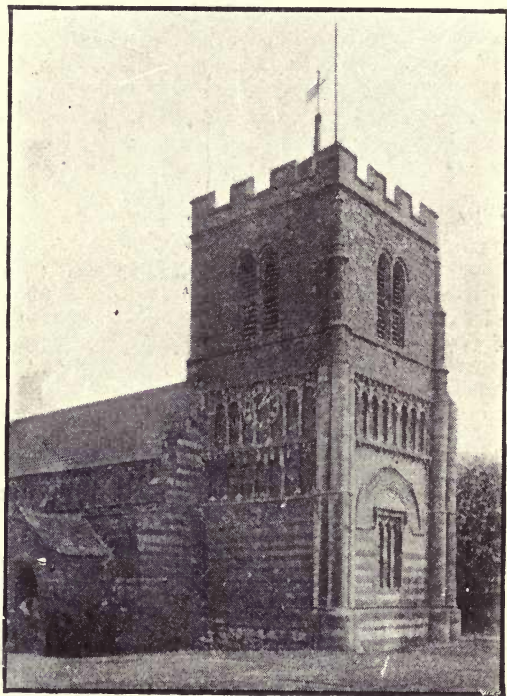
forming the transepts, an arrangement found elsewhere in England only at Ottery St. Mary, a church built by a bishop of Exeter, probably in imitation of the cathedral; at Durham, where there are two western towers; at Southwell, where all the three towers are in this style; at St. Peter's, Northampton, where the tower is at the west, and is supposed to have been re-built of the old materials; at Iffley and Wimborne (see illustrations, pages 29 and 32); and at Winchester, which is the finest example of a late Norman tower to be found in England. I am inclined to think that these towers were originally capped by pyramidal roofs something like those that have been recently added to the western towers at Southwell, though probably not quite so pointed. These towers, unlike those of earlier date, were generally furnished with a staircase; carried up externally at one of the angles. The illustration of St. Peter's, Northampton (page 66), and those referred to above, will serve to give an idea of the general form of a Norman tower.



FIG. 12.

Much greater diversity exists in towers of Early English date, and now for the first time the true spire makes its appearance. The towers themselves are frequently much more lofty than those of the Norman style, and are often very richly ornamented; the belfry windows are deeply recessed—most have projecting stair-turrets and buttresses, and are finished by parapets and pinnacles of the same date as themselves. The development of the spire, which is nothing more than an ornamental roof to the tower, is most interesting. Originally the tower seems, as I have said above, to have been covered with a low pyramidal wooden roof, covered either with lead or with shingles, probably with overhanging eaves to shoot off the rain and snow. Such a tower roof may be seen at Old Shoreham, Sussex, and Cocking (page 67). The next advance was made when the central portion, still remaining square in horizontal section, was made to rise at a steeper slope, as at Balcombe, Sussex; the next stage when the upper part became still more tapering and was octagonal in horizontal

section, as at Tangmere and Bury, Sussex, (page 68), Erith Kent, and Leckhampton (page 69). This type goes by the name of the broach spire. There is a difficulty about the junction of the octagonal spire to the square tower below, and the steeple, seen from certain positions, shows a very



ST. PETER'S, NORTHAMPTON : NORMAN TOWER.

ugly break in the outlines. Sometimes the corners were filled up with a piece of pyramidal masonry, as at St. Mary's, Stamford; sometimes the junction was concealed by pinnacles, as at Salisbury. These broach towers were sometimes of wood, sometimes of stone, the material of which they were constructed being determined largely by

local circumstances. Where building stone was plentiful, there stone was used; where the soil was chiefly clay or gravel, and where forests were extensive, there timber was chiefly employed. Stone spires abound in the Midlands; Leicestershire, and the neighbouring counties of Northampton, Rutland, Nottingham, Derby, and Stafford, are



From photo by]

COCKING CHURCH, SUSSEX. 

[E. J. Wall.

very rich in them. In South Lincolnshire and South Yorkshire, in Cambridgeshire, Oxfordshire, Gloucestershire, Worcester, and Wiltshire, they may be found. But in Norfolk, Suffolk, Kent, Surrey, Hampshire, Dorset, Somerset, and Devon, they are very rare; so also are they in North Lancashire, Westmoreland, Cumberland, and Northumberland. In mountainous districts the bells are

often hung in a bell gable, the spire probably having been thought by the church builders out of place among the loftier ridges and points of hills, though, whether of wood or stone, they are well seen in the flatter surface of the lowland plains, and are there more appropriate. After a time the broach spire gave place to one rising from within



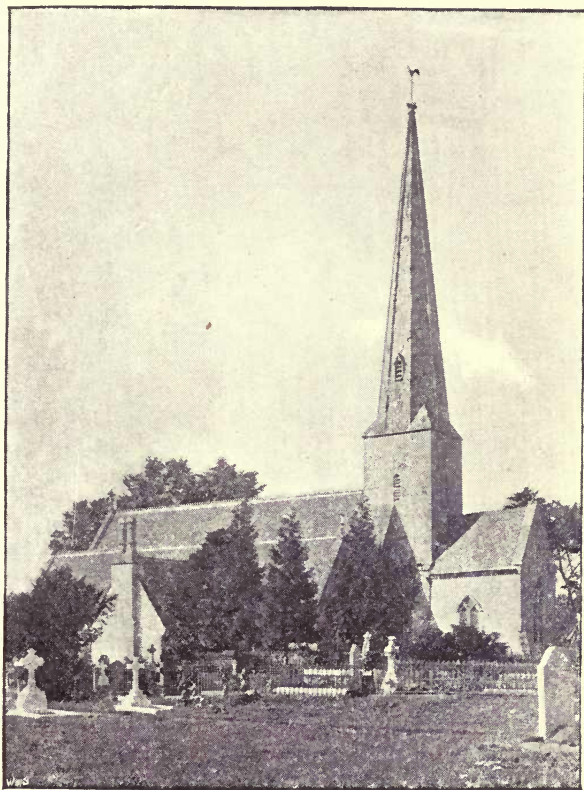
From photo by]

BURY CHURCH, SUSSEX.

[E. J. Wall

the tower parapet ; this, provided the parapet is a pierced one, is the most graceful form of all. The piercing of the parapet is not only ornamental, but useful, for it allows the rain, if the usual outlets should be choked, to run off ; but the more common form of parapet is the battlemented one, which is clearly out of place on a church tower, though useful and right on the walls of a castle.

As examples of Early English spires, we may take Polebrook, Northamptonshire, and Leckhampton, Gloucestershire, of the latter of which an illustration is given below,



LECKHAMPTON CHURCH, GLOUCESTERSHIRE: BROACH SPIRE.

Of Decorated spires, Salisbury Cathedral, St. Mary's, Stamford (added to an Early English tower), Grantham, Louth, Newark, Bloxham, Oxfordshire, are good examples; and of a spire rising from within parapets, Finedon. We

notice here that the walls of the last mentioned tower slope slightly inwards, a contrivance by which the builders sometimes dispensed with buttresses.

In the Perpendicular style we find towers of all kinds, and some of the spires of this age, rising from within parapets, are not always at first sight to be distinguished from those of the Decorated period, though their date can generally be determined by their ornamentation and the character of the tower from which they rise. The broach spire seems



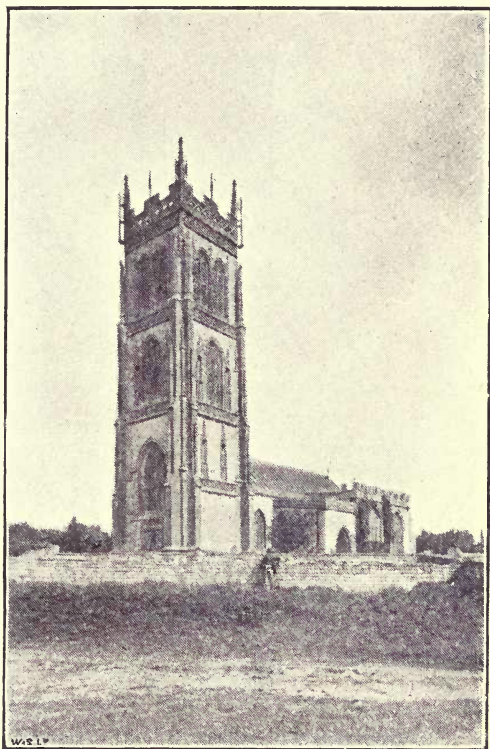
From photo by]

FRITTON CHURCH.

[R. W. Coxeman.

to have been altogether abandoned, and, in fact, the majority of Perpendicular towers are destitute of spires. They are often most ornate, with four or eight pinnacles and battlemented parapets, the latter often pierced as well; their buttresses also often terminate in pinnacles, and there are sometimes detached or flying pinnacles, as in some of the Somerset churches. Another noteworthy feature is the division of the towers into stages or stories by horizontal lines. The towers of parish churches of this date are almost always at the west end, the central tower being found

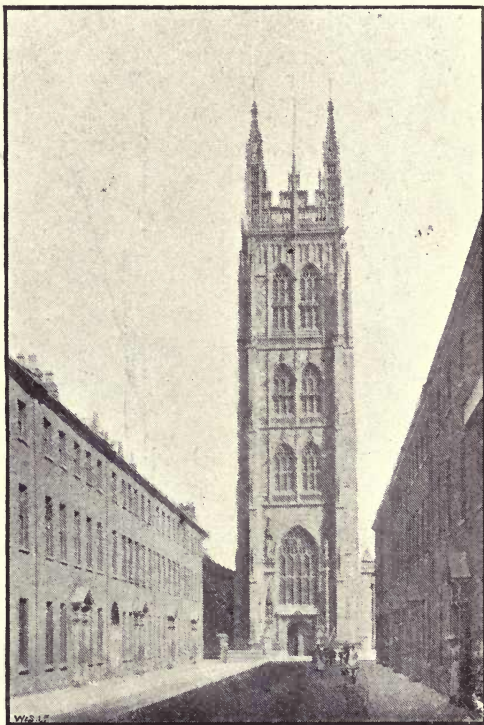
only in cathedrals and in monastic and conventual churches. Perpendicular towers of plainer forms are found all over the country ; in fact, the majority of church towers are in this style. Somerset is very rich in the finer specimens :



HUISH EPISCOPI, SOMERSET.

Wrington, plain and lofty, and beautifully proportioned, probably stands first ; St. Cuthbert's, Wells, Huish Episcopi, Kingsbury, St. John's, Glastonbury, North Petherton, may be mentioned as little inferior, and St. Mary's, Taunton, which is perhaps the best known of all,

though the present tower is a reproduction of the original one of A.D. 1500, which had to be pulled down, as it was no longer safe, about thirty years ago. Boston, in Lincolnshire, St. Michael's, Coventry, All Saints, Derby, St. Stephen's,



ST. MARY MAGDALEN, TAUNTON.

Bristol, St. George's, Doncaster, are celebrated examples; also Magdalen College tower, Oxford. Among cathedral towers the central towers of York and Canterbury, and the tower of Gloucester, are remarkably fine.

This sketch of the towers would not be complete without some mention of the round towers of Norman and Early

English ages which are found in East Anglia. This form was probably adopted because some difficulty was found in obtaining suitable stones for the coigns ; they are generally of rough workmanship, and without much ornamentation. Little Saxham, Suffolk, in the Norman style, is said by Parker to be the best example. Fritton, of which an illustration is given on page 70, is another ; it is of Early English date, and the church is interesting also on account of its thatched roof.

In Somerset several octagonal towers, mostly central, are found.

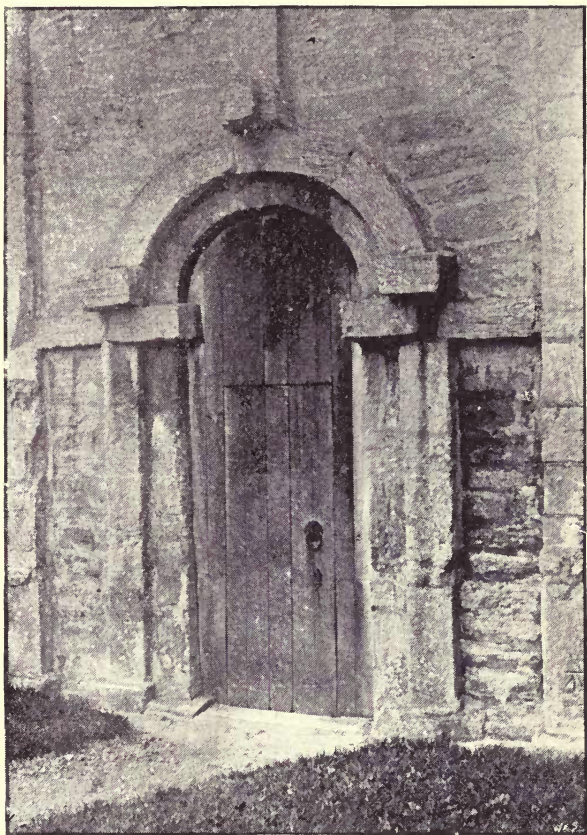
CHAPTER IX.

DOORWAYS AND PORCHES.

THERE is no part of a building on which, as a rule, more elaborate care was bestowed than on the entrance. In many cases there was simply a doorway; in others, the doorway was protected by a porch. Sometimes the latter is seen to be of much later date than the doorway which it protects, and was probably added for the sake of greater comfort, in order to prevent gusts of wind or rain from entering every time the door was opened.

Before describing the doorways themselves, it may be well to consider the position in the building which they occupy. In most large buildings, such as our cathedrals, we generally find a grand western entrance, and this is the usual place for the doorways of French churches, where they are often on a far grander scale than any that can be found in England. But in smaller buildings the favourite place for the entrance, if there was but one, was on one side of the nave usually, though not always on the south side. And in the larger buildings, when there is a western doorway, or series of doorways, we generally find also a north or south porch, or both, as at Wells, Exeter, Salisbury, Durham, Gloucester, Southwell, Wimborne, Sherborne, Christchurch, and many others. In cruciform churches of the thirteenth century we sometimes find doorways at the ends of the transepts, as at Westminster, York, Lichfield, and Beverley. In other instances we find doorways leading into the transepts from one side. The single western tower which, as we have seen, became in later days the prevailing type, in many instances prevented access from the west, or, even if a doorway existed there, it prevented it from being as much used as the

south or north door. Small doorways are also often found in the chancel. But I must now attempt to give



BARNACK : TOWER DOOR.

some description of the character of the doorways in the different styles.

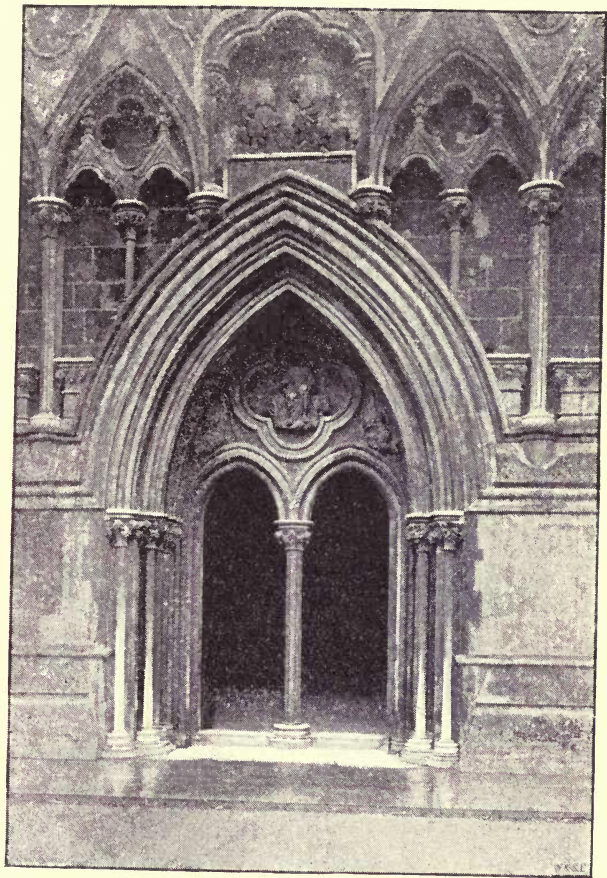
Saxon doorways are generally rude in workmanship, and

are either semicircular at the top, or the arch is formed of two straight stones inclined to each other so as to form a triangular head, similar to the heads of the windows in Deerhurst tower, of which an illustration has already been given. As an example of the former kind I give an illustration (page 75) of the tower doorway at Barnack. Others of like character may be seen at Earl's Barton ; at Monkwearmouth ; at Britford, near Salisbury, on the north and south sides of the nave, formerly walled up, now opened out, but invisible from the outside owing to a lean-to having been built to cover and protect each of them ; at Bradford-on-Avon, as may be seen by reference to the illustration previously given (page 23). A fine example of the latter kind may be seen at Trinity Church, Colchester, another in the interior of Barnack tower (page 90).

In the Norman period the doorway arches were always semicircular, though the doors were sometimes rectangular, the semicircular wall-space between, known as a tympanum, being carved. At first but little decoration was used, but gradually it became more and more ornate: the doorways are often deeply recessed, ring within ring of moulding running round the head, shafts being often placed in the jambs ; but sometimes, as at Iffley west door, the same mouldings run right round the doorway down to the ground. It would be impossible to attempt to describe these Norman doorways in any detail, for scarcely two are alike ; the richest of them are those built during the later years of the period. For illustrations I refer to Kilpeck, and to the picture of Iffley, given on page 29. Other fine examples are to be met with in Ely, Durham, Rochester, Worcester, Lincoln, and Peterborough Cathedrals ; Southwell Minster ; Selby, Romsey, and Malmesbury Abbeys ; St. Botolph's Priory, Colchester, and St. Leonard's Priory, Stamford ; St. Augustine's Gateway, Bristol ; and in many churches which were given in the list at the end of chapter iii. And a very beautiful one exists at Ockenden, Essex. Porches of this style are not so numerous as doorways, but good examples may be seen at Southwell, Sherborne, and Malmesbury ; many of the porches, however, are little more than deeply recessed doorways.

Early English doorways are very numerous ; they may

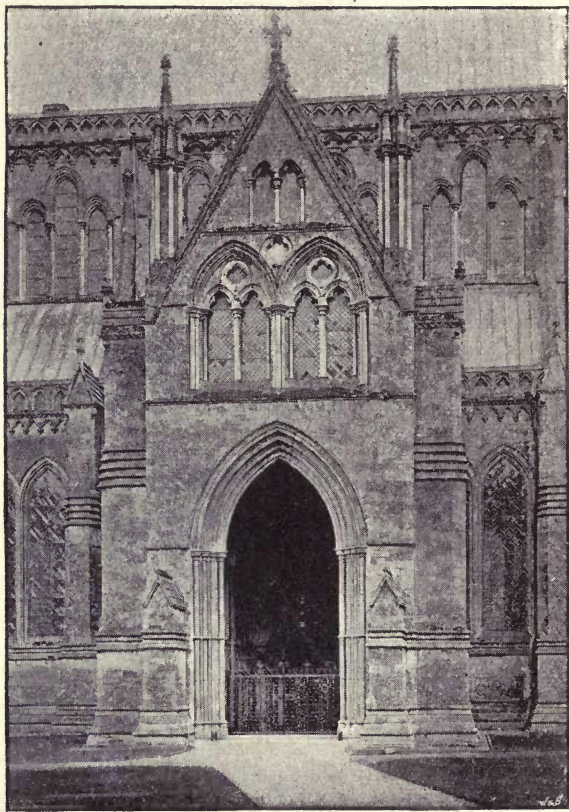
be distinguished by their pointed arches, the slender pillars of marble in their jambs standing free, and the character-



WELLS CATHEDRAL : WEST DOOR.

istic dog-tooth ornament in the hollows of the mouldings. Large doorways of this style are often divided into two by a central column or a cluster of columns, the space above

the doors and within the enclosing arch being pierced by a trefoil or quatrefoil opening. Sometimes the heads of the smaller doors are semicircular or square-headed, or



SALISBURY CATHEDRAL : NORTH PORCH.

“shoulder-headed,” as they are called. In these cases the character of the ornament will distinguish them from Norman doorways. A few examples only will be mentioned : Salisbury

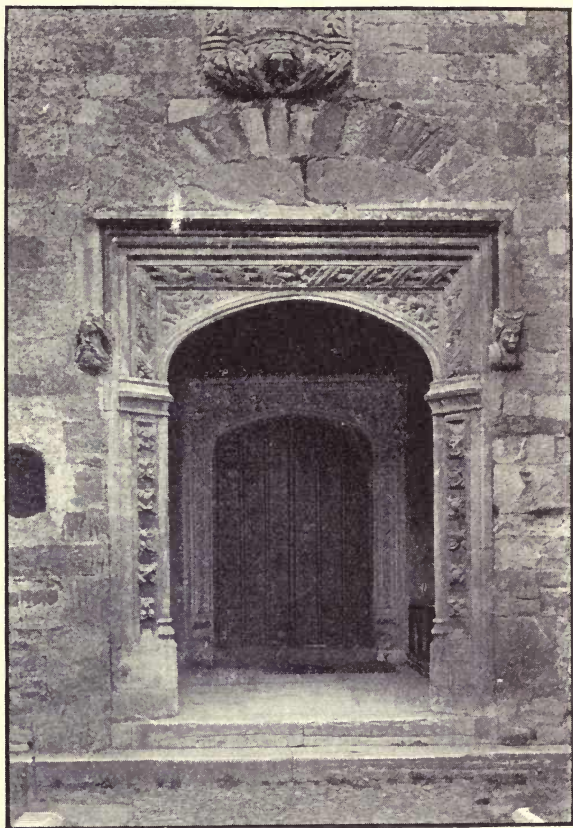
west doors, Lichfield west door, Wells west door (of which an illustration is given, page 77), Southwell, York, Chichester,



BERE REGIS CHURCH : CHANCEL DOOR

Beverley, Warmington, and Woodford, Northants, and Sutton, Huntingdonshire (shouldered arch). Porches are more numerous in this style than in the last, and sometimes

they contain a room over the doorway, which was used in all probability as a living room for a priest or as a place in



KENTON CHURCH PORCH (SOUTH DEVON).

which records were kept. One of the finest Early English porches is to be found on the north side of Salisbury Cathedral (of which an illustration is given, page 78); others at

the west end of Ely, on the west side of the south transept of Lincoln, at the west of Higham Ferrers Church, and on the south side of the Church of Barnack, which has been so often mentioned ; at Skelton, Yorkshire, and on the north side of Wells Cathedral.

Decorated doorways may be best distinguished from those of the Early English age by their ornaments ; the larger ones are less frequently double, and the smaller are sometimes destitute of shafts, and have the moulding running down to the ground ; shafts, where they do exist, are not detached from the rest of the wall, as in the Early English doorways. The ball flower and the four-leaved flower are distinctive ornaments of this style ; the latter is shown in the illustration of the chancel door of Bere Regis, Dorset (page 79), which may be taken as a type of a small doorway in this style. Richer examples may be found at York, west front ; Bampton, Oxfordshire ; Markworth, Derbyshire ; Aynho, Kislingbury, and Irthlingborough, Northants ; and the Dean's door, Westminster. Porches in this style are somewhat rare ; some of them are of stone, others of wood ; these latter are often open at the sides from about four feet from the ground. As examples we may take the south porch at Beverley, west porch, Rushden, Northants, and Over, Cambridgeshire—all of stone ; and Hersemonden, Kent, and Binfield, Berks, both of wood.

Perpendicular doorways are very easily distinguished. The prevailing type has a somewhat flat-headed arch with a square framework above it, leaving between them two spaces called spandrels. These are generally richly carved with foliage or heraldic shields. The porches are numerous and large, and richly ornamented with panel work, pinnacles, etc. Fine examples may be found in Wiltshire, where rooms above the doorways are common—Somerset, Devonshire, Dorset, and Norfolk. The illustration (see page 80) of Kenton, near Starcross, South Devon, shows the outer archway of the porch and the inner archway of the door.

CHAPTER X.

WINDOWS.

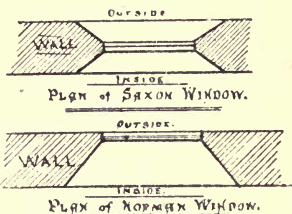
THERE is no part of a building the date of which can be more easily recognised than a window; but we must be careful not to infer the date of a building from that of its windows, for they were very often inserted many years, or even centuries, after the walls in which they are found were built. We have, for instance, Decorated windows in the Norman walls of Exeter and in the Norman west front of Durham, and a Perpendicular window under the glorious Norman arch in the west front of Tewkesbury.

In buildings of the so-called Saxon style the windows were generally small, and when placed where glazing was needed were splayed both on the outside and the inside, in order to admit as much light as possible with the smallest area of glass (fig. 13); the heads were either semicircular or triangular. In belfries they were often divided by balusters, for an example of which the reader is referred to the illustration of Earl's Barton Tower (page 64).

In early Norman times the windows were small, with a narrow chamfer outside and a wide splay within (fig. 14); sometimes with two small pillars outside and a hood moulding over the window; sometimes, especially in later work, the windows are arranged in pairs or triplets, divided by shafts and enclosed under one surrounding arch—but they are distinct windows, for all that, and the mullion was not introduced until much later. Some examples may be found of circular windows like that which is seen in the west front of Iffley, though this particular window is a modern reproduction. See illustration, page 29, also that of St. Joseph's Chapel, Glastonbury (page 37), where remains of tracery inserted at a later date in the Norman windows may be still seen.

The characteristic window of the Early English style is the well-known lancet, used either singly or in groups of two, three, five, or seven; when several windows are thus grouped together they are generally embraced by one arch or drip-stone above them all. As time went on the spaces between the grouped lancets became narrower and narrower, and the tympanum under the inclosing arch was pierced, thus preparing the way for tracery—for it was in this manner that window tracery was developed. These openings in the tympanum were generally plain or foliated circles, and gradually the spaces between these openings became narrower, and by the middle of the thirteenth century plate tracery may be said to have been fully established.

The interiors of Early English windows were often ornamented by small shafts of marble, standing quite free from the walls. The windows were splayed on the inside, and the amount of decoration bestowed on them varied much. The interior, however, was generally more highly ornamented than the exterior. Examples must be

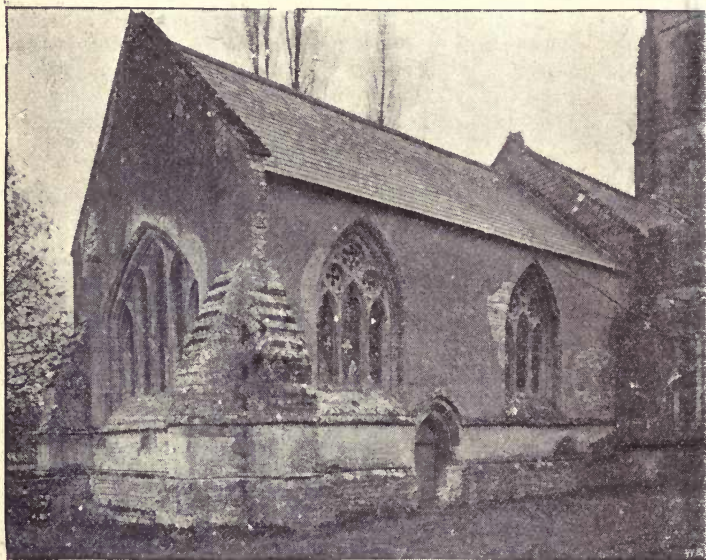


FIGS. 13, 14.

sought for in the buildings contained in the list at the end of the chapter on the Early English style (pages 44—46). Round windows of this age are sometimes found, among them some fine specimens in the west front of Peterborough Cathedral. The manner, in which windows of this style were arranged may be seen in the view of Salisbury Cathedral given on page 43.

In the Decorated period the windows received the chief attention of the builders. Larger and larger they grew, slenderer and slenderer became the dividing stonework: the rich flood of coloured light admitted through these windows, falling on the newly carved stonework within the buildings, must have been a glorious sight to behold in the early days of the fourteenth century. It would be impossible to describe, within the limits to which I must confine myself, the various forms that the tracery assumed, and

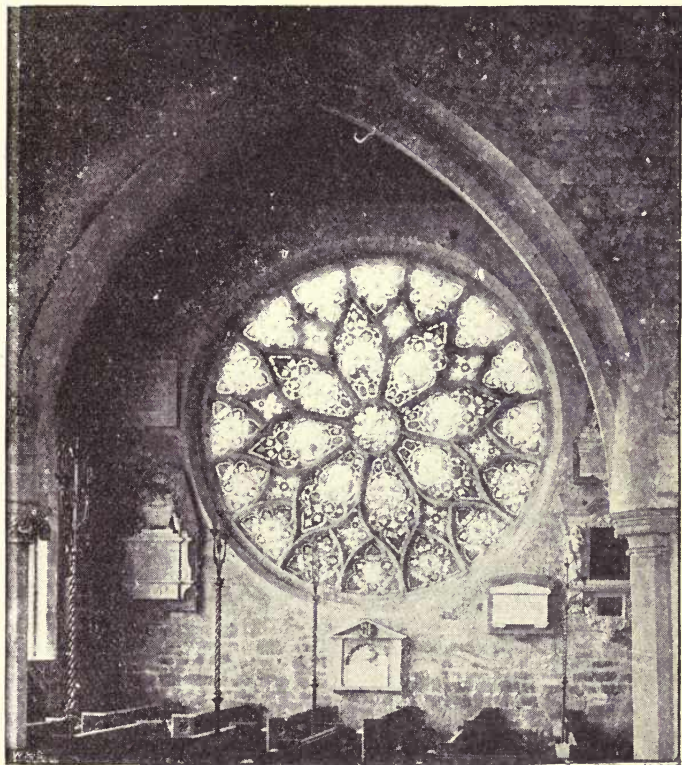
were I merely to mention the churches where fine examples are to be found, it would occupy several pages of this book. I must, however, call attention to the change from plate to bar tracery, which was a most important one, and marked the turning point of Gothic architecture. The character of plate tracery is that the openings are of such a form that they may be considered to have been cut out of a



ISLE ABBOTS CHURCH : CHANCEL.

plate or slab of stone, the builders satisfying themselves if the shapes of the lights as seen from within were of a pleasing form: bar tracery was designed with an eye to the lines of the tracery itself as seen from without, with little reference to the shape of the openings between the various branches of it. The culminating point of architecture was reached when the builder managed to combine these two opposite views, and, without sacrificing the form of the lights, so arranged his work that the intervening

stone did not assume clumsy forms. Mr. Ruskin takes as an example of perfect tracery the windows in the apse of Beauvais (*vide* "Seven Lamps," plate iii.). After this



ST. MARY'S CHURCH, CHELTENHAM.

excellence had been reached, grace began to degenerate into luxuriance; the builder twisted his tracery about as if he had been working in metal, not in stone; and in France, that which we may consider as the Continental equivalent

of our Decorated degenerated into the Flamboyant, or flame-like, tracery, where the branches of the tracery, having opened out into curving lines, met again like points of flame at the edges of the window. Tracery having something of this character may be occasionally met with in England, as at the Bishop's Chapel, Norwich, or Raunds Church and in Salford Church, Warwickshire; but to see the full development of it, we must go to France. Falaise, Dinan, and Beauvais, will furnish us with examples. In England the development of architecture took an entirely different line. Our Decorated passed into Perpendicular, not into Flamboyant; but the change was none the less a decline, and possibly a worse decline—for all artists will tell us that though the straight line may be useful to give strength to a composition which otherwise consists of flowing lines, yet it must be sparingly used. And there are, naturally, enough straight lines in the outline of vertical walls, and the mullions in the body of the window, without covering the walls with vertical and horizontal straight lines and running the mullions through the heads of the windows. We may see the vertical lines appearing in the windows shown in the illustration already given of Eddington west front (page 60): we see them fully established in the great west window of Winchester (page 58).

This is ugly enough; but worse was in store. The window arches were depressed, the four-centred arch came in, and in the Tudor times the point at the crown of the arch nearly, if not entirely, disappeared; and, besides, vertical lines, cross-beams or transoms, were also introduced, dividing the window into panels. I must not omit to mention the Ogee arch, which became common during the Decorated period; its character may be seen in Finedon Church; it is also well seen at Earl's Barton and at Higham Ferrers. It is a beautiful form, but for an arch built of separate stones it is weak, and therefore structurally bad, and so should never have been employed, save for arcading, and for small windows when the whole head is cut out of one stone; this form continued to be used in the Perpendicular period. Circular windows of Decorated date are very beautiful. St. Mary's, Cheltenham (see illustration, page 85) is one example; Lincoln Cathedral is another. This form went out of

fashion in the Perpendicular style, except for small windows. It will be unnecessary to give any list of Perpendicular windows, for there is scarcely an English church that has not one or more. King's College Chapel, Cambridge, however, which is so well known, shows us how the Perpendicular builders delighted in glass; the building from within seems almost a Crystal Palace, so large is the area of glass



ISLE ABBOTS CHURCH : NORTH AISLE

in its walls. I have selected a few examples, which should be carefully studied, with the notes accompanying them, as they show the growth of tracery.

The chancel of Isle Abbots Church is given (page 84), since the east window consists of five lancets closely grouped together, all contained under one arch; this is the first stage of advance beyond the lancets of true Early English, which we find at Salisbury. The other two windows are beautiful

examples of the next stage ; the lights in the lower part are cusped, and the heads contain foliated circles. The reader may also note the windows in the illustration of Wimborne Minster (page 32)—Norman in the tower, Decorated in the transept.

In Finedon there are more advanced Decorated windows to be seen ; also at the east end of Higham Ferrers. In the west front of Exeter we have a magnificent example of a perfect Decorated window. The east window of Carlisle is rather further advanced in point of style, the tracery having somewhat of the flowing character ; it is one of the largest, if not the largest, of church windows in the world ; the west window of York Minster is also a good example of flowing tracery. In the west front of Winchester (see illustration, page 58) we have an early example of Perpendicular, with the cross-bars or transoms, and in the windows of the north aisle of Isle Abbots we have examples of late Perpendicular with depressed arches (see illustration, page 87).

Square-headed windows were not confined to any special age, and their date may be determined by the character of their tracery and mouldings.

CHAPTER XI.

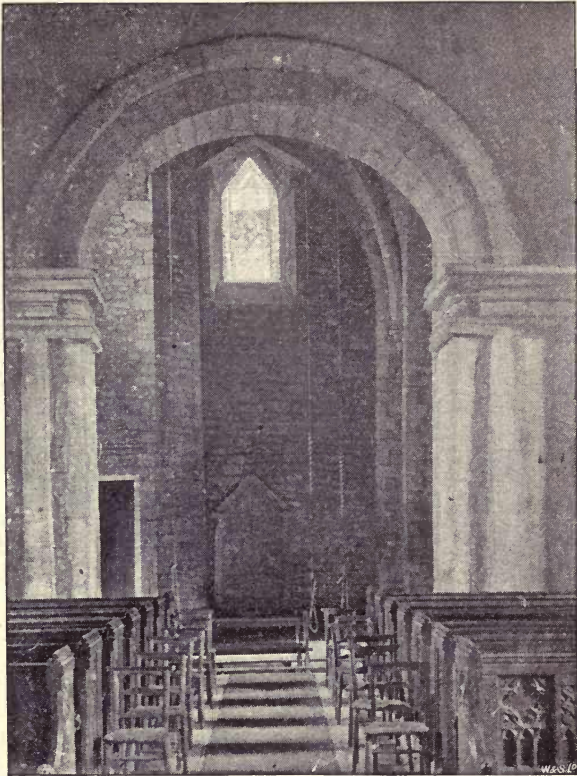
PILLARS AND ARCHES.

IN the Saxon style detached pillars do not seem to have existed. Arches, however, are found in several towers. That in Barnack Church is as fine an example as can be found; the arch is semicircular, and the rude and curious imposts are well worth notice (see page 90).

While the reader has the illustration of the interior of this tower before his eyes, I must digress to point out some of its interesting features. The doorway, of which a view is given on page 75, is on the south side of the tower; the curious archway with its triangular head, seen in the illustration on page 90, is said to have been intended as a royal seat, and the painted glass in the window above represents the king occupying it. This window itself is a good example of the Saxon style. The original church at Barnack, probably built of wood, was burnt by the plundering Danes, and after their permanent settlement in the country, and conversion to Christianity, a new church was built by order of Knut the king. The lower stages of the existing tower formed part of this church, so that its date is pretty clearly determined.

In the Norman style the arches are semicircular, and the pillars that support them are very massive. In the earlier part of the period the pillars are often simply rectangular piers of masonry, and the arches not recessed; this may be seen in St. Alban's Abbey. But great advances were rapidly made; the arches were recessed, and the pillars, without losing their solidity, became much more beautiful; sometimes they were circular in form, sometimes as if built of several semicircular pillars set against a solid square pier of stone, sometimes they were octagonal in section,

On the circular pillars we often find ornamentation ; deep channels were sometimes cut on them, zigzag or spiral, or running vertically, fluting the column : sometimes these



BARNACK TOWER ARCH, NORTHANTS.

incised lines were arranged in lozenges. No finer examples can be found of all these forms than in Durham Cathedral. It will be noticed that the greatest variety exists in this

building, and that no attempt at uniformity was made by the builders. The capitals were sometimes square, some-



ROMSEY ABBEY, HANTS: SOUTH AISLE.

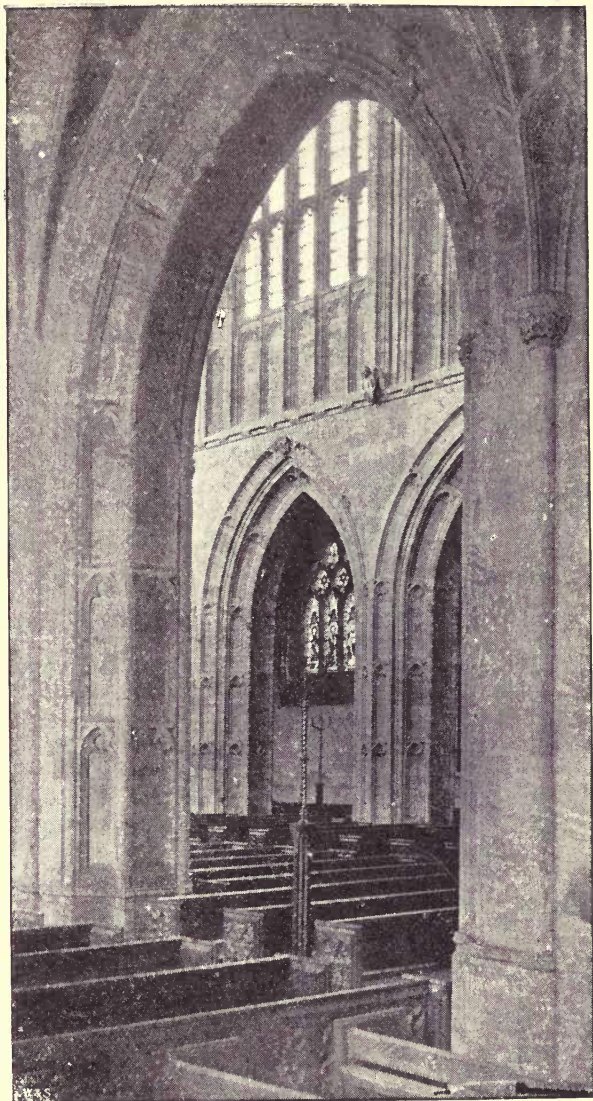
times circular, sometimes plain, and sometimes, especially in the later years of the period, richly carved. The arches

were generally semicircular, sometimes stilted, and sometimes horseshoe. The illustration given (page 91) will enable the reader to form a good idea of Norman pillars, and it also shows the horseshoe form of arch to which allusion has been made.

A form of arch used in Norman work, especially late in the period, chiefly as a decoration for walls, both exterior and interior, is known as intersecting arcading. The ordinary form is that in which each semicircular arch rests on alternate pillars, but a very beautiful effect is produced on the inner walls of the belfry of St. John's, Devizes, Wilts, by carrying each arch over two intervening pillars instead of over one, so that the intersections are very intricate, as any one may see by drawing a number of vertical lines at equal distances from each other to represent the pillars, and numbering them in order and then describing semicircles resting on No. 1 and No. 4, No. 2 and No. 5, No. 3 and No. 6, and so on.

The Early English arch is pointed, the sharpness of the point depending upon its position, the width to be spanned, the heights of the capitals and of the crown. The pillars generally were composed of a central core of stone, which did the work of sustaining the weight above it, surrounded by clustered shafts, generally of dark marble, which were often simply ornamental. These smaller shafts were complete in themselves, circular in section, and often stood quite detached, though very close to the central shafts, held to it only by the capitals, and sometimes by horizontal bands, as in the north transept of Westminster Abbey.

In the Decorated style the arches do not differ much in shape from those used in Early English times, but the character of the pillars is very different; the detached columns are no longer found, the whole section being capable of being enclosed within a square set diagonally; sometimes the shaft gives us the idea of its having been formed of a number of smaller shafts set close together like a sheaf of drawing pencils tied into a square bundle. This arrangement is well seen in Exeter Cathedral. The capitals are sometimes simply ornamented with mouldings, but frequently richly decorated with beautifully carved foliage, no longer stiff and unnatural, as often is the case in the



SHERBORNE ABBEY, DORSET.



ST. MARY MAGDALEN, TAUNTON.

Early English style, but graceful and easy, flowing as real foliage does, and evidently carved from nature.

When we arrive at the Perpendicular period we find

further changes in the section of the pillars ; they have a tendency to narrow in width between the arches, and to get broader in the direction at right angles to this, an extra shaft which runs up to the roof being added in front. Capitals are often wanting. Sometimes the place of the capital is taken by a bunch of foliage or a carved angel ; sometimes, as at Sherborne (page 93), the piers and arches are decorated with panel work, which runs without break to the point of the arch. This panel work is usually shallow, as, in fact, is most of the Perpendicular carving, especially on the pillars. There is no fixed form for the arches, but the four-centred arch, as it is called, becomes a very common type in this style. By a four-centred arch is meant one that may be drawn by describing arcs of circles with two different radii, one of each radius on either side, so that the curvature near the sides of the arch is greater than near the centre, where in some instances the outline consists of two lines almost straight, meeting at a very obtuse angle at the crown of the arch.

The illustration of the church of St. Mary Magdalen, Taunton, is given to show the manner in which the capital was sometimes treated by Perpendicular builders. Some of the shafts, it will be noticed, are terminated by a fillet just below the carved angels, while the intermediate shafts run on without a break, though partly hidden by the angel's wings, in the arch above. This church was built about 1500 A.D., and consists of a chancel and a nave with double aisles on either side, and a tower rebuilt about thirty years ago as a facsimile of the old tower. The photograph from which the accompanying illustration is made was taken from the south-west corner of the outer south aisle, and shows one or more of the pillars of each of the four rows of arcading separating the nave and four aisles.

CHAPTER XII.

ROOFS AND BUTTRESSES.

DURING the Norman period the roofs, when any great widths had to be spanned, were generally of wood; but of course the remains of such roofs are very rare. Fires were of frequent occurrence, as we know from the records of many of these old buildings, and consequently most of their original roofs have disappeared; in some instances they seem to have been open to the beams and rafters, but in others a boarded ceiling was placed below, such as may be seen at Peterborough and at Ely (restored).

Stone vaults generally existed only in crypts and aisles. At first they were quite plain and of the barrel form, as in the White Tower of London; then flat transverse arches were also used, then groining is found, but still without ribs, such as may be seen in the ruins of Sherborne Castle, Dorset; next ribs were introduced, which at first were square in section, but were afterwards semicircular and then moulded.

The Early English builders were bolder than their Norman predecessors—or perhaps it would be more correct to say, were better acquainted with those principles of construction by which greater strength could be secured—and so did not hesitate to cover their naves with stone vaults. The finest example of such a stone roof is to be found at Salisbury Cathedral. At first ribs were only used along the angles of the groining, but afterwards other ribs were introduced, and where these crossed one another, bosses of foliage were frequently carved; these, though rare at first, were afterwards very common. Wooden roofs of this age are not often met with, but a few still remain in small churches, especially in Sussex.

Stone vaults of the Decorated period may be distinguished from those of the previous style chiefly by their richness, the increased number of the ribs, and the character of the carved foliage on the bosses. Exeter Cathedral affords



GLOUCESTER CATHEDRAL : THE CLOISTERS

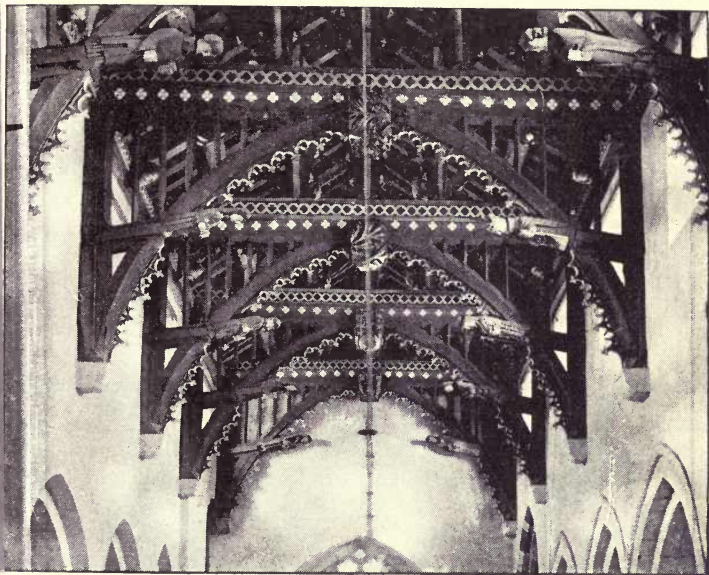
a fine example ; the nave and chapter-house at York, and Tewkesbury nave, furnish others. Wooden roofs, though more common in this style than in the last, are still comparatively rare ; they may be best distinguished by the ornaments found on them. Raunds and Polebrook (Northamptonshire), Sparsholt (Berkshire), Clack Abbey (Wiltshire),

will serve as examples. Wooden roofs, however, have in many cases been destroyed of late years during the restoration of churches in which they were previously to be found. Of Perpendicular roofs we have abundant remains, both in stone and timber. Those of stone often have that peculiar work known as fan tracery, frequently with hanging pendants at the bosses, which are sometimes of great size. The cloister at Gloucester, of which an illustration is given (page 97), is an early but excellent example; King's College Chapel, Cambridge, Sherborne Abbey, the Dorset aisle at Ottery St. Mary, are other instances of stone roofs of this style. But more generally the Perpendicular roof was of open timber work; these are so numerous that it is scarcely necessary to give examples. Very glorious they are, especially when age has darkened the oak of which they were constructed. Westminster Hall is a good example of one kind of wooden roof. Sometimes the roof was open up to the beams that supported the outer covering or roof proper, but in many cases these were hidden from sight by flat boards, which were often divided by small ribs into panels, and were variously decorated. A fine example may be met with at Shepton Mallet, Somerset. As an example of a timber roof I give an illustration of that of Bere Regis Church, Dorset (page 99), which was added to the building by Cardinal Morton in the reign of Henry VII. It is noteworthy that Perpendicular roofs are often of an exceedingly low pitch.

Buttresses also are worth careful study, for their character varied greatly at different times, from the flat, plain, slightly projecting buttresses of Norman date to the far-projecting, narrow, richly ornamented ordinary buttresses, and the flying buttresses of Perpendicular days.

The Norman builder seems to have added his buttresses simply to break the monotony of flat wall-surfaces, and not with the idea of counteracting the thrust caused by the weight of the roof. For the most part they are not much ornamented, a little carving along their edges, or a small shaft at the corner, being generally all the decoration that is to be found. Examples may be seen in the illustrations previously given of Ifley and Glastonbury (pages 29 and 37).

The Early English builder found that by using a buttress he could at once economise his material and also add beauty to his building; so we find that buttresses of this date project much more than those of Norman times, and that they are sometimes terminated at the summit by a small pyramid or gable, and also rise above the top of the wall.



From photo by]

BERE REGIS CHURCH, DORSET: ROOF.

[R. W. Copeman.

Sometimes they are built so as to recede by stages, and frequently, especially in later work and in large buildings, the flying buttress becomes a prominent feature. Salisbury Cathedral, of which an illustration has been given, furnishes us with good examples (see page 43).

Decorated buttresses were nearly always built in stages, and were often very richly ornamented; niches, originally containing statues, with canopies above them, crockets along the gables, and pinnacles at the tops, are frequently found. St. Mary's spire, Oxford, the east end of Howden

Church, Yorkshire, the west front of York Minster, are well-known examples. Corner buttresses of this date were sometimes set diagonally.

Perpendicular buttresses do not differ much in general shape from those just described, but in many instances, as at King's College Chapel, Cambridge, they project to a very great extent, and are often decorated by panel work, which is a general mark of this style. Flying buttresses were much used by Perpendicular builders, and were sometimes pierced.

It may be well to point out a false use of flying buttresses that we sometimes meet with. The flying buttress has its sole reason for existence if it acts as a beam or support to carry the thrust caused by the weight of the roof or spire, as the case may be, down to the ground. What, then, can be more absurd than to find a flying buttress carried out against a detached pinnacle, as in the steeple of Higham Ferrers? Such a buttress is evidently useless, for if any thrust were conveyed along it, it would inevitably push out the pinnacle; and even as it is, it gives an uncomfortable sense of insecurity to these pinnacles. In fact, after architecture had reached its culminating point in the days of Edward II. we frequently find want of truth in buildings. The architects liked to play tricks, as it were, to show their cleverness; concealed constructions, work done by certain parts which appears to be done by others, heavy stone roofs without any visible means of support, as at King's College Chapel, much delighted their hearts. And hence they lost sight, in many cases, of the fitness of things: so that, for instance, battlemented parapets are found, not only on church roofs and towers, where they are, indeed, out of place, but also as interior decorations, in window transoms and woodwork, where they are still more absurd; and in like manner we find wooden buttresses used in screens and other places, where they are of no possible use, simply as decorative features.

CHAPTER XIII.

ORNAMENT.

IN the present chapter it is my intention to speak of many of the smaller characteristics of the various styles which may help the beginner to recognise them when he sees them; for occasions may arise when the leading characteristics already described may not be sufficient to determine the precise period to which some special part of a church may be assigned. Alterations may have been made, and these may confuse the student. A window originally of the Decorated style may have had all its tracery removed, and may have been glazed with sashes and panes like a modern house window. A Perpendicular window may have been similarly treated. How, then, can we distinguish one of these from the other? The character of the mouldings, and the ornament, if any remains untouched, will help us to form a right judgment. Hence it is important we should have some idea of the principal forms that mouldings assumed at different times, and the ornaments that prevailed in the various styles.

Of Norman mouldings the commonest is the zigzag or chevron, and the next most common is the beak head, which is well seen on the west door of Iffley Church. Another form rather early in the style is the billet, which may be described as a series of short cylinders set in a line in hollow mouldings at short distances from each other. Another form is the double cone, where a series of truncated cones are set along a similar hollow, base to base and top to top. Then we often meet with cable moulding, like a twisted rope, and sometimes with a succession of small square pyramids with the sides of their bases set in contact with each other; and many other forms too numerous to be

described. In the earlier years of this period the carving is shallow, and only after the use of the chisel became common was the carving deeply cut. The depth, therefore, of the cutting in many cases will enable us to approximate to the date.

The distinctive ornament of the Early English style is the dog-tooth, as it is called, though it bears little or no



DOG-TOOTH MOULDING, CASTOR.

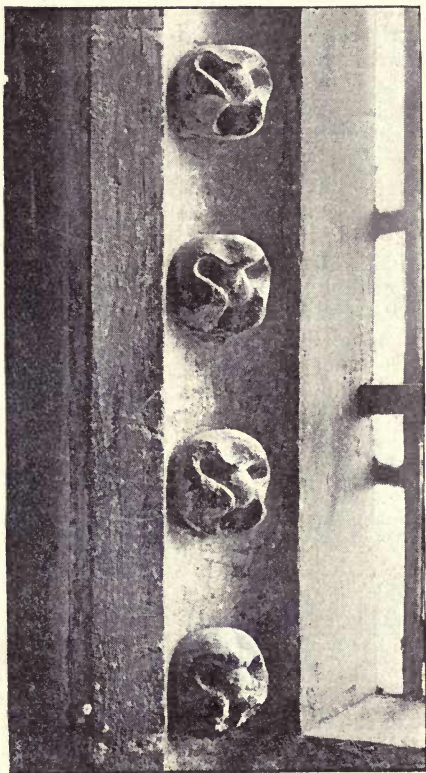
resemblance to the teeth of a dog. This is used in hollows round doors and windows and arches. In its simplest form it may be described as arising out of the pyramidal moulding of the Norman style, the edges of the pyramids being allowed to remain while part of the faces are more or less cut away, so that dark shadows are obtained, and the points and edges stand out with brilliant effect in strong light. Sometimes each individual member of this

ornament is set in close contact with the next, sometimes at a considerable distance from it. Sometimes it is enriched with carving, and assumes the form of leaves or of insects' wings. In its enriched form it is still to be met within the next style. Another distinctive characteristic of Early English work is one that Mr. Ruskin considers a weak point in the style, and that is a deeply incised hollow with a projection from above, which out of doors would be admirable for shooting off the rain, but is out of place in interiors, where the thirteenth-century architect used it, since inside a building no rain can fall requiring thus to be shot off. It however adds effective lines of shadow to the arches and capitals, and doubtless this was the reason it was so freely used. A deep hollow round the bases of pillars and along the bases of walls was often used, which outside a building was bad, since it held moisture that should have been allowed to run away.

Decorated mouldings are on the whole shallower than those of the Early English style, and the dog's tooth, as a distinguishing mark, gives place to either the four-leaved flower, which may be seen in the illustration of the chancel door of Bere Regis Church (page 79), or the "ball flower" ornament, which, when once seen, cannot be again mistaken for any other. This is largely used in Gloucester Cathedral, and also in Tewkesbury Abbey. This ornament, Mr. Ruskin points out (*"Stones of Venice,"* vol. i., chap. xxiv.), has its chief value "in the spotted character which it gives to lines of moulding seen from a distance. It is very rich and delightful when not used in excess; but it would weary the eye if it were ever used in general architecture. The spire of Salisbury, and of St. Mary's, Oxford, are agreeable as isolated masses." The profuse use of the crocket, too, may help us to distinguish this style, the crocket being carved in imitation of natural foliage.

In the Perpendicular period the moulding became still more shallow. The "ball flower" is no longer seen, but the "Tudor flower," as it is called, takes its place. The foliage becomes stiffer and squarer. But possibly the profusion of panel work is one of the most marked features of this style.

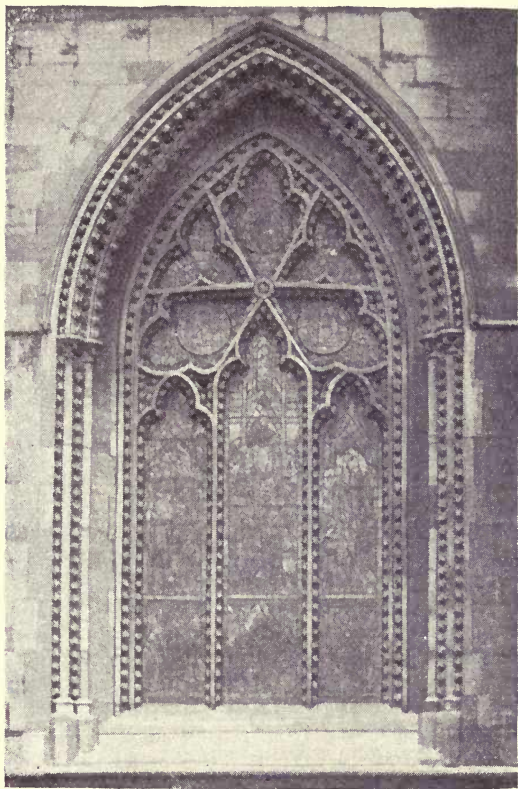
Screens dividing the choirs from the side aisles, chapels from the main buildings in large churches and cathedrals, and very frequently separating the chancels from the



"BALL FLOWER" ORNAMENT.

naves in parish churches, are often of great beauty, and afford fine opportunities to the photographer who devotes himself to interior work. They are found in every style from the transition (Norman to Early English) onwards,

and are sometimes of stone, at other times of wood; the lower part is generally solid to a height of four or five feet from the ground, the upper part being formed of open



“BALL FLOWER” ORNAMENT (GLOUCESTER CATHEDRAL).

arches, in the form and decoration of which we find the characteristic features of the period during which they were erected. In cathedrals, however, the screen dividing the choir from the nave is often solid to the top, pierced

only by a doorway leading from one to the other. Before the Reformation a crucifix was usually placed on the screen, which was therefore called the rood screen; in subsequent days the crucifix was removed and the organ put into its place. Many of these screens have been removed during modern restorations. The Early English screens which remain to us are all of stone. Specimens of wooden screens of Decorated date are to be found in many churches; but the great majority of screens at present existing are due to the Perpendicular builders. Magnificent examples are to be met with in many counties, those found in the west of England, in Somerset and Devon, being especially famous. When the chancel had aisles the screen often extended right across the church, with three doors to give entrance to the chancel and its two aisles.

The illustration opposite is from a photograph of the church of Bradninch, Devon, and serves as a fine example of Perpendicular work.

A few words must be said about the cusps to be found in windows. Some few examples may be met with in Norman work, but it was only in Early English days that they came into general use. It is important to notice that at this time the cusps were cut of separate stones and attached to the under surface of the arch, and were not formed of the same stone as the arches or mullions themselves. As time went on the cusps were themselves ornamented by foliation at their points, and were also pierced, forming what is called hanging foliation, a beautiful feature in Decorated work. The use of the cusp continued during the Perpendicular period, and formed then, as in the Decorated style, part of the moulding of the window or doorway in which it was used.

It would occupy far too much space, and would require far more illustrations than could be well introduced into this book, were I to attempt to give anything like an exhaustive account of all the various forms into which the glorious builders of the Middle Ages put their quaint imaginings, all the rich ornamentation that they lavished on their cathedrals and churches. They had ampler leisure than we moderns enjoy; they were less conventional than we are; the division of labour did not then trammel

men as it does now—hence we see greater variety of treatment in architecture than we meet with in our own days, and the work of those name-forgotten carvers remains a precious heritage from the past; for they gave us their very best. Some could only do rude work; others could work with greater grace and refinement: but from the days of the Red King onward to the end of the reign of the second



From photo by]

BRADNINCH CHURCH, DEVON.

[Miss Skirrow.

Edward, we find scarcely any church architecture that is not worthy of our admiration, and none that will not repay close study; and even though after that time the art of building no longer advanced to higher heights, yet there is much of later date that the photographer may, by the help of his lens and camera, portray, which will be of untold value as a means of education both to himself and others—and many precious things of architectural beauty are there

which year by year are vanishing from our land of which his photographs may keep alive the memory.

Hitherto I have confined my attention almost entirely to the architecture of cathedrals and churches ; but as there is much work for the photographer to do among the existing remains of monasteries and castles, and of manor houses often converted into farm buildings, hostelries, and the abodes of merchants and citizens of the Middle Ages, I shall in subsequent chapters deal with what may be termed Domestic Gothic. And while treating of this branch of architecture, it will probably be found worth while to examine some buildings of a later date than that which I have made the closing point of our investigation of Church Architecture.

Part II.—Domestic Gothic.

CHAPTER XIV.

INTRODUCTION.

I HAVE in the preceding chapters dealt almost exclusively with ecclesiastical buildings, and have taken all the examples I have given from cathedral and other churches ; and the reason I have pursued this course is that, as a rule, any student of architecture will find far less difficulty in meeting with examples of ecclesiastical Gothic in his own immediate neighbourhood than in finding examples of domestic buildings in the same style—and that, not because in old days, as in modern times, the church was built in one style, the dwelling house in another, but because the dwelling-house has in so many cases perished, while the church has remained ; for, notwithstanding the change in the prevailing form of religious services brought about in the sixteenth century, the churches were easily adapted to the new ritual, while the continually altering conditions of domestic life induced the dwellers of houses to alter, to demolish, and rebuild, so that the vast majority of houses now standing were probably not in existence a hundred years ago, and few comparatively indeed are those, in which the burgher of even Tudor times lived, that are standing now. How different must have been the aspect of a mediæval town from that of those which we have to look upon to-day, as we go about our business or our pleasure ! In any place where we now find some splendid relic of thirteenth- or fourteenth-century architecture in the church, there, Mr. Ruskin

assures us, was formerly to be found a similar style prevailing in the houses that surrounded it when it was built. "The flamboyant traceries," he says, "that adorn the façade of Rouen Cathedral once had their fellows in every window of every house in the market-place. The sculptures that adorn the porches of St. Mark's had once their match on the walls of every palace on the Grand Canal, and the only difference between the church and the dwelling-house was that there existed a symbolical meaning in the distribution of the parts of all buildings meant for worship, and that the painting or sculpture was in the one case less frequently of profane subjects than in the other." The church no doubt was generally finer and richer in its carving and decoration than the house, just as the church was larger, because in those days men liked to give their best to the service of the God whom they believed in and worshipped, and not to reserve, as many have done in more recent times, the best things for their own houses and their own enjoyment. The architecture of the church was, according to the writer I have quoted, "the perfect development of the common dwelling-house architecture of the period." It is a pity that we have lost our hold on Gothic art to such an extent that we cannot realise its fitness for domestic purposes, and that if a house, large or small, is to be built nowadays, we should be safe in betting ten to one, if not a hundred to one, that its style will not be Gothic, whatever else it may be. This false idea, that Gothic should be confined to ecclesiastical buildings, and always was so confined, leads to many mistakes. Often have I heard the remark made, when walking with a companion by some Gothic barn, "What desecration to turn a church into a barn like that!" As if that building, because of its Gothic style, must at one time have been a church. Probably it was originally the barn of some vanished monastery, which, being a wealthy body, could afford to build the walls even of its domestic buildings so well that they, if not wilfully destroyed, would last for centuries; and since the barn was useful to those who became possessed of the lands from which the monks were expelled, it has retained its former use to this day, though dormitory, refectory, and cloister, and possibly even the

church itself, have had their stones torn one from another to build modern dwelling houses, or to mend roads withal.

It should also be remembered that even the presence of carving of sacred subjects on the walls of a building must not be taken as conclusive evidence that the building in question was formerly in some way or other connected with the church, for the ordinary layman did not hesitate to put the symbols of the Christian faith upon the walls of the house in which he dwelt. We, in these modern days, like to keep the expression of religious feelings in the background—whether because we have no such feelings to express, or because we think them too sacred for public expression, I cannot say; but few, if any, of us would set a cross on the gable of our house—if, indeed, the house has any gable where it might be set—any more than we should have a cabinet photograph of ourselves representing us on our knees in prayer, though this was by no means an unusual attitude for those to choose who had their portraits painted four hundred years ago. But though the remains of domestic architecture—under which head I include the buildings used by monks and nuns for all purposes save that of worship, the baron's castle, the sub-tenant's manor house, the burgher's habitation, the general hall of the craftsman, and all civil buildings—are far less commonly met with than the mediæval church, yet they are to be found scattered up and down our country, or clustered rather more thickly here and there round certain centres. I propose, therefore, in the first place, to give some account of the general arrangement of the domestic buildings of a monastery, followed by a topographical chapter, pointing out where such remains are to be met with, with some photographic illustrations; then to deal with castles in a similar manner; and finally to describe the development of the ordinary dwelling houses in town and country, with examples of where they may be found, finishing my little book on "*Gothic Architecture*" with a few notes on miscellaneous building which hardly come under any of these heads, such as colleges, almshouses, and the like.

CHAPTER XV.

MONASTIC BUILDINGS: GENERAL DESCRIPTION.

OF the many hundreds of religious houses, including abbeys, priories, friaries, nunneries, hospitals, and almshouses, which once existed in this country, comparatively few remains are to be met with. In some instances they have been entirely swept away, and the remembrance of them has perished; in others a name alone keeps alive their memory among those few who trouble to inquire into the reason why certain places bear certain names—to whom, for instance, *Blackfriars* Bridge indicates that once there was a settlement of Dominicans in London as surely as *Ludgate* Hill shows that London was once a walled city. Sometimes the church of the monastery alone remains, having been converted into a parish church, as at Sherborne, Dorset, and at Christchurch and Romsey, Hants. At other times the domestic buildings of the monastery have been more or less altered, and are at present used as dwelling houses, as Ford Abbey, and Milton Abbey, Dorset. Sometimes we see the church in ruins, as at Tintern, Gloucestershire, and Glastonbury, Somerset, and traces of the domestic buildings in half-buried walls and mounds of grass. Here and there the nineteenth-century farmer stores his grain in the monastery barn, as at Glastonbury and at Crawford, Dorset.

After the Reformation, and suppression of the monasteries, those buildings which were of no further use were allowed to fall into ruins, and they for several centuries became the quarries, so to say, from which the land-owners procured their stone, ready hewn, for building; and not unfrequently we see a carved stone which once formed part of abbey nave or cloister built into the walls of a labourer's humble

cottage. At the present time, however, land-owners have learned to appreciate the value of such remains, and there is little fear of further destruction save by the hand of time, especially when, as is frequently the case, the ruins of the religious houses are situated in unfrequented parts of the country. The photographer will find many subjects ready for his camera if he visits the remains of those old buildings which are still left to us. But when one stands amid a number of disconnected walls—an archway here, a piece of arcading there, a doorway in another place—however beautiful the remains may be, one is bewildered, and the first question that one asks of oneself or any friend that happens to be present, is, “What is this?” “What was that used for?” or, “What part of the building is this?” These are not generally difficult questions for one to answer who has studied the manner in which monastic buildings were arranged, for there was a typical form from which the various abbeys belonging to the same order rarely differed much, although sometimes the peculiarity of the site caused modifications in the plan. This chapter is not intended as a history of the monastic orders, therefore I shall only briefly introduce as much history as is necessary for understanding the subject. A mere list of the various orders of monks would fill a page, but as we are only concerned with those who have left us buildings in England, I shall speak only of the Benedictines, the Cluniacs, the Cistercians, the Austin Canons, and the Premonstratensians, and the two chief orders of Friars—Franciscans and Dominicans; and of these, the Benedictines and Cistercians are the most important. The Benedictine Order was founded by Benedict of Nursia in the early part of the sixth century, and rapidly spread, and was introduced into England before the sixth century closed. One of the most famous Benedictine monasteries in England during pre-Norman times was that of Glastonbury, under the rule of the well-known Dunstan. It is a noteworthy fact, with reference to most, if not all these religious orders, that they before long fell away from the high principles on which they had been founded, and reformation was needed, and that this reformation usually took the form of the foundation of a new order of monks, with more stringent rules

than those practised by their predecessors, though not necessarily more stringent than those which had been the rule at the foundation of the old order. Early in the tenth century a reformed Benedictine monastery was founded at Clugny, in France, and those who followed the rule of Clugny were called Cluniacs. The first house of this order in England was founded at Lewes about ten years after the Norman Conquest; but the best-preserved remains of Cluniac monasteries are to be found in Norfolk, at Castle Acre, and in Shropshire, at Wenlock. All these houses were colonies from France, and were governed by priors; they did not become independent, having abbots of their own, until the reign of Henry VI. It may be well to state here that when a monastery was governed by an independent head, or abbot, it was called an abbey, next under whom in rank came the prior; but when the monastery was an offshoot of another, the abbot of the original foundation had a certain amount of jurisdiction over it, and its own head was called a prior; and the monastery a priory. In some cases the bishop was the abbot. The Cluniac monks followed in the footsteps of the Benedictines, becoming rich and worldly, so that before long another reform was needed. This reform was originally due to Stephen Harding, a native of Dorset, educated at the Benedictine monastery of Sherborne, but derived its name, "Cistercian," from the Abbey of Citeaux, near Dijon. The order of Austin Canons, or Augustinians, or Black Canons, was founded about the time of the Norman Conquest in the south of France, and the Premonstratensians, or White Canons, a reformed branch of the Austin Canons, in the twelfth century. Quite distinct from the monks whose life withdrew them from the world, and who lived in communities self-contained, generally in spots chosen for their solitude and wildness, were the Friars—Franciscan or Grey Friars, and Dominicans or Black Friars—whose business it was to go into populous places, somewhat in the style of missionaries, obtaining the necessities of life from charity, and preaching with a view to instruct the poor or to counteract heresy. Both of these orders had their origin in the early part of the thirteenth century.

It is now time to turn to the architectural features of the

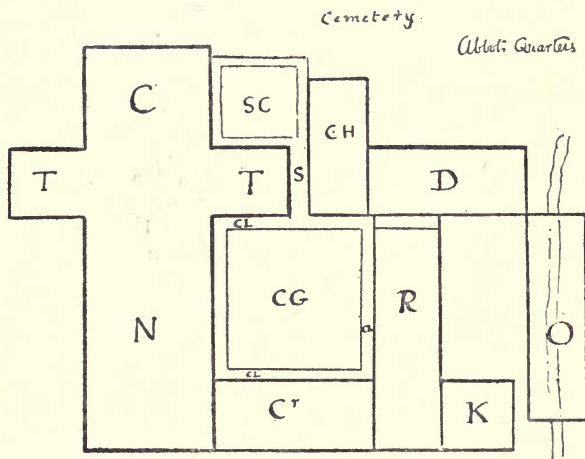
buildings, called monasteries, in which the monks dwelt. It will be found that the monasteries of the different orders differed from one another in important particulars, but that those of the same order were generally made to conform to a certain common type.

In all alike, however, the church held the most important position. In decorating and improving this the abbots and monks generally spent their best energies, and the money that they derived from the gifts of the pious laity. Next to the church were the living quarters, such as refectory, dormitory, and cloister; and farther off the abode of servants, etc.

I will first describe in some detail the arrangements of a Benedictine monastery. It was a small town, so to say, where everything the monks required could be made or procured without the need of crossing its boundaries. It had not only its church, but its mill and its bake-house, its stable and its byres, its sheep-fold and its pig-styes, its poultry-houses and its fish-ponds, its brewery and its cellars its abbot's residence and its guest-house, its hospital and its cemetery, all enclosed within a surrounding wall. The accompanying plan (page 116) will enable the reader to understand the arrangement of the central part of the buildings of a Benedictine monastery. The whole abbey precincts were surrounded by a strongly fortified wall. On one side was the entrance gateway, with the porter's lodge and a chapel. Near it stood the hospitium or guest-house; to the south-east of the main buildings stood the abbot's house.

The church of a monastery was always cruciform. The choir, the transepts, and sometimes the eastern part of the nave, were reserved for the use of the monks; the west end of the nave for the workmen, servants, and casual visitors. To the south side of the nave were the cloisters, a most important part of every monastery, for in the covered walks round the cloister garth the monks spent much of their time reading, teaching children, instructing novices, and transacting their business. The south side was usually chosen for the cloisters, because of the greater warmth, the sun's rays falling on the quadrangle, and the church shielding it from the cold winds from north and east. The north

walk ran along the south wall of the nave, the south walk along the wall of the refectory or dining-hall, which was raised on a vaulted undercroft; along the west walk were the cellars and cellarer's offices, and lodgings for guests of a certain rank. Along the east came first the south transept, then generally a passage or slype, as it was called, then the



C, Choir; T, Transepts; N, Nave; CG, Cloister Garth; CL, Cloisters; C^r, Cellarer's quarters; R, Refectory; K, Kitchen; D, Dormitory, with library and calefactory below; CH, Chapter-House; S, Slype; O, Offices, with stream of water; SC, Small Cloisters.

chapter-house, and next some vaulted rooms used for various purposes. Sometimes one of them was the calefactory, or room heated by hypocausts, where the monks, chilled by the night services in the church in the winter, used to warm themselves before beginning their day's work. These buildings projected southward beyond the refectory, and over the vaulted rooms just described ran the dormitory. In some cases there was a covered passage leading from the dormitory into the south transept; at other times the monks descended into the cloisters and entered by a door at the south-east corner of the nave or on the west side of the south transept. The kitchens were situated on the south side of the refectory, and still farther to the south the

offices, which were constructed on sanitary principles, a stream of water running through the building to carry off all the drainage. To the east of the south transept was often a smaller cloister for the use of sick and aged monks. Guests were entertained, according to their rank, either in the abbot's house or in the cellarer's quarters, or in the house nearer the gateway, where was also the almonry. The stables, granaries, etc., were, while standing within the enclosure, as far removed as possible from the principal buildings.

We frequently, even now, meet with the word "Grange" as the name of a house. This was originally the name of what we should call a farmhouse. The more wealthy conventual bodies, which often owned land at considerable distances from their monasteries, built granges on their various manors large enough to house those employed in harvesting the crops and to serve as lodgings for the abbot and his train when he visited the outlying estates of the monastery. Those granges which belonged to the Cistercians, of whom more presently, were occupied by the conversi or lay brothers, and generally had chapels attached to them.

The Cluniac abbeys differed in certain points from the Benedictine form. At Castle Acre, Norfolk, the kitchens were near the cellars on the south side of the cloister garth, and the slype was between the dormitory wing and the refectory.

The Cistercian monasteries were characterised by plainness throughout, alike in the church and in the domestic buildings. Only one tower, a central one, and that low, was allowed, and there was no triforium. These monasteries always stood near a stream. Sometimes, as at Fountains, the buildings crossed the stream. The deep, well-watered valleys in which they were planted, however beautiful they may look now, giving rise to the often-repeated saying, "Those old monks knew how to choose beautiful spots for their abodes," were, at the time of the foundation of the monastery, chosen on account of their wild and savage character, as most in harmony with the austere life the monks aimed at. Men of that day did not appreciate, as we do, the beauties of natural scenery, and perhaps we ourselves should hardly

care to live amid the dense forests, tangled thickets, and morasses, which these valleys were before the cultivation of the Cistercians left its mark upon the country. This order was especially devoted to agriculture, and for this reason Cistercians have sometimes been spoken of as "Farmer Monks."

Some peculiar features of the Cistercian plan must be noted. The chapter-house was always rectangular and divided into aisles by rows of pillars; between it and the transept were the sacristy and a small room for books. On the other side was the passage where the monks might talk, and where in after times travelling merchants exhibited their goods. The dormitory extended over the chapter-house as well as over the calefactory, and a flight of stairs led from it into the transept. The refectory did not run, as in Benedictine monasteries, parallel to the nave, but at right angles to it, though it occupied a position on the south side of the cloister garth. On the western side were not only the cellars, but the workrooms of the lay brothers below, with their dormitories over them. The church always had a short, square-ended choir, and this is especially noteworthy on the Continent, where the choirs of churches were usually apsidal.

Kirkstall, near Leeds, is one of the best examples of a Cistercian monastery, though here we have one deviation from the usual plan—namely, the remains of an old refectory running east and west, as well as the newer one running north and south. Fountains Abbey, though well preserved, deviated somewhat from the usual plan, owing to alterations made at various times. The kitchens at Fountains occupy an unusual place between the refectory and the dormitory, and at the east end of the church is a transept like the chapel of the nine altars at Durham, and a tower of Perpendicular work stands at the end of the north-west transept.

In the religious houses of the Augustinians, or Black Canons, the choir was long, and the abbot's house situated on the south-west of the nave. The nave often had but one aisle—namely, that to the north. In other particulars these houses followed the Benedictine plan.

The Premonstratensians, or White Canons, built their

churches very narrow, sometimes without any aisles either to the nave or the choir.

The Carthusian or charter-house differed entirely in plan, since here the monks lived apart from one another, in cells or cottages ; but of these I need not treat, as they were never numerous in England, and their architectural remains are very scanty.

The friaries differed much from the monasteries ; the churches were built, not with a view to the devotion of the friars, but for the reception of large congregations. They were generally rectangular, without transepts, and originally had no towers. The domestic buildings are very irregular ; built as they were in towns, they had to be adapted to the peculiarities of the available ground.

A few words must now be said about the cathedrals of the Old and New Foundations ; those on the Old Foundation were served by secular canons, and these were originally married, and lived, as cathedral clergy now live, in separate houses in the precincts. In these foundations, a list of which is given in the next paragraph, there were no dormitories, no refectories, and cloisters were not a necessity but a luxury. When the monasteries were dissolved there was no need for change in their statutes, hence they still are said to be on the " Old Foundation," while those cathedral churches which were served by regular clergy or monks, and other monastic churches which were made into cathedrals, received new statutes, and so are said to be on the New Foundation.

The cathedrals which were served by secular canons are Bangor, Chichester, Exeter, Hereford, Lichfield, Lincoln, Llandaff, St. Asaph's, St. David's, St. Paul's, Salisbury, Wells, and York.

The cathedrals which were the churches of Benedictine monasteries are Canterbury, Durham, Ely, Norwich, Rochester, Winchester, and Worcester, to which may be added the new sees founded by Henry VIII., with the abbeys of Peterborough, Gloucester, and Chester, and the Priory Church of St. Friedeswide, Oxford, as their cathedrals.

Carlisle was the only cathedral served by regular clergy who were not Benedictines. It was an Augustinian abbey.

Bristol, created a cathedral by Henry VIII., was previously a priory belonging to the same order. These, together with the new sees created during the present century, comprise the list of cathedrals on the "New Foundation."

Some few peculiarities in certain existing buildings must now be noticed. It has been said that the place for the cloisters was on the south side of the nave; but sometimes, owing to the peculiarities of the site, the cloisters had to be placed on the north side. This was the case at Canterbury, Gloucester, Chester, Lincoln, Tintern, Buildwas, and Sherborne. It has been said that cloisters were not necessary when the churches were served by canons and not by monks—and as a matter of fact none existed at York, Lichfield, Beverley, Ripon, Southwell, and Wimborne; but they are to be found at Lincoln, Salisbury, Wells, Hereford, and Chichester.

CHAPTER XVI.

MONASTIC BUILDINGS: DETAILED ACCOUNT.

ABBREVIATIONS USED:—Aus., Austin Canons (Black);
Ben., Benedictine; Cist., Cistercian.

IN the last chapter I gave a general description of the typical forms of the monastic building of the various religious orders whose work remains to this day. In the present I intend to give a list, arranged according to counties, of those abbeys and priories of England whose remains are most worthy of the attention of photographers; with short notes on the more important of them, and photographic illustrations in some cases.

BERKSHIRE.—At Abingdon there are some remains of the abbey dating from the thirteenth to the fifteenth century. The entrance gateway is fifteenth-century work. At Reading Abbey (Ben.) the remains consist only of the rubble work of some of the walls, from which the faced stones have been stripped. At Hurley are some remains of the priory.

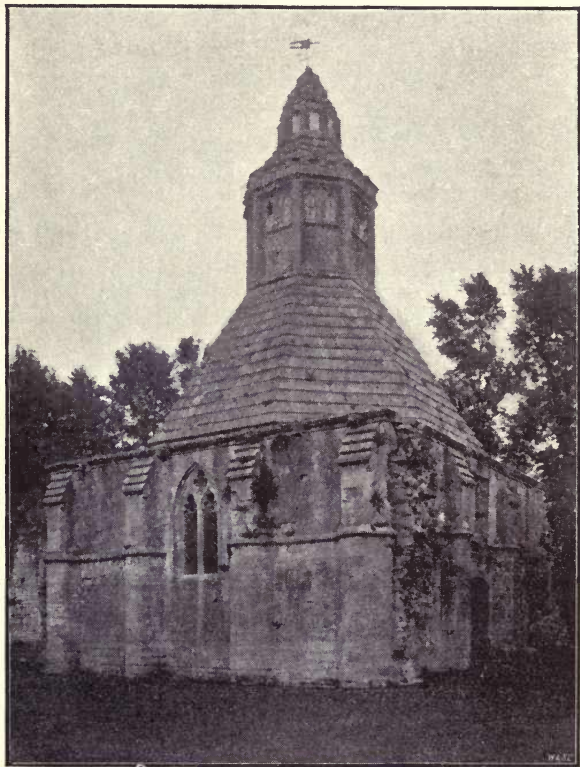
BUCKS.—At Notley Abbey some part of the chapel (thirteenth century) and of the domestic buildings (fifteenth century) remain. Medmenham Abbey is here mentioned chiefly because most of it is an artificial ruin built in the eighteenth century, when a curious taste for such “picturesque” objects obtained.

CAMBRIDGESHIRE.—Of the priory of Ely (Ben.) there are considerable and valuable remains, chiefly of the fourteenth and fifteenth centuries; the gatehouse belongs to the latter. The Bishop’s palace dates from the reign of Henry VIII.

CHESHIRE.—At Chester there are considerable remains of the Abbey (Ben.). The refectory and chapter-house

(thirteenth century) and the gatehouse (fourteenth century) are the most important.

DEVON.—Tavistock and Hartland Abbeys have been



From photo by]

ABBOT'S KITCHEN, GLASTONBURY.

J. T. Tavatton.

converted into modern houses, but contain some old work ; at the former the gatehouse and refectory may be found ; so also at Tor Abbey the gatehouse, refectory, and barn still exist.

DORSET.—At Bindon, near Wool, are some remains of the Cistercian abbey, including the fish-ponds. At Abbotsbury may be seen the gatehouse and dormitory, and a fine barn (fourteenth century); at Cerne Abbas the gatehouse, barn, and part of the abbot's house remain; at Sherborne there are considerable remains of the Abbey (Ben.), among the buildings of the King's School. At Ford Abbey (Cist.) there are considerable remains of the domestic buildings to be found; the chapel is twelfth-century work, the hall, cloisters, and gatehouse sixteenth-century.

DURHAM.—Many of the domestic buildings of the Abbey (Ben.) are well preserved: the dormitory is in an unusual place, at the west side of the cloisters. Kepier Hospital, near Durham, was founded 1112; the gateway alone remains. Of Finchale Priory, three miles from Durham, there are extensive remains; it was a cell of Durham, founded 1196. There are, or were, a few miles from Durham, some remains of the country house of the Prior of Durham, named Beaurepaire or Bearpark.

ESSEX.—Monastic remains are not numerous in this county, but those of the Augustinian Priory of St. Botolph, Colchester, deserve notice and a visit; here much Early Norman work may be found.

GLOUCESTER is very rich in the remains of monastic buildings. At Gloucester itself, besides the Abbey (Ben.), now the cathedral, of which the small cloister and the abbot's house still remain, there are good examples of both Dominican and Franciscan friaries, and also some remains of St. Anthony Priory (Aus.). At Cirencester there are two gatehouses and the abbey barn, and some remains of the Hospital of St. John, founded by Henry I.

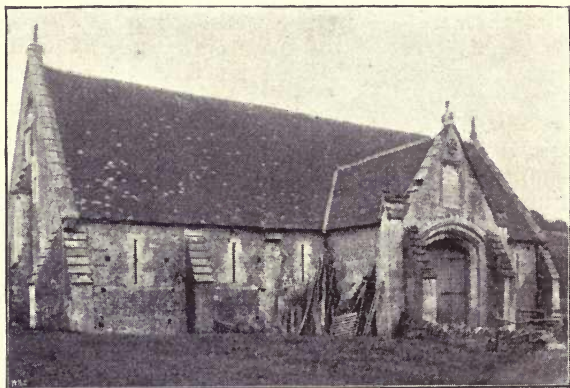
HAMPSHIRE.—At Winchester the deanery contains part of the prior's house, the entrance dating from the reign of Henry III. The hall is fifteenth-century work. At Beaulieu (Cist., 1204) the refectory has been converted into the parish church, and the abbot's house remains, as well as the gateway. Netley was an offshoot of Beaulieu (1239), and here the remains are considerable; the kitchen contains a good fireplace.

HEREFORDSHIRE.—There are some remains of the Dominican friary at Hereford, especially the cross from which

sermons were preached. The college for the vicars' choral (secular) serving the cathedral is worthy of notice.

HERTFORDSHIRE.—Of the Benedictine Abbey of St. Alban's the Perpendicular gatehouse may be seen. There are some remains of the Benedictine Nunnery of Sopwell, of the Priory at Ware, and of the Carmelite Priory at Hitchin.

KENT is very rich in monastic buildings. At Canterbury we have the gatehouse of St. Augustine's Monastery; Christchurch gateway, built in 1517 at the entrance to the close, and the almonry, used as the grammar school;



ABBEY BARN, GLASTONBURY.

at Rochester the abbey gateway may be seen, and there are some remains of Malling Abbey, and of St. Martin's Priory, Dover.

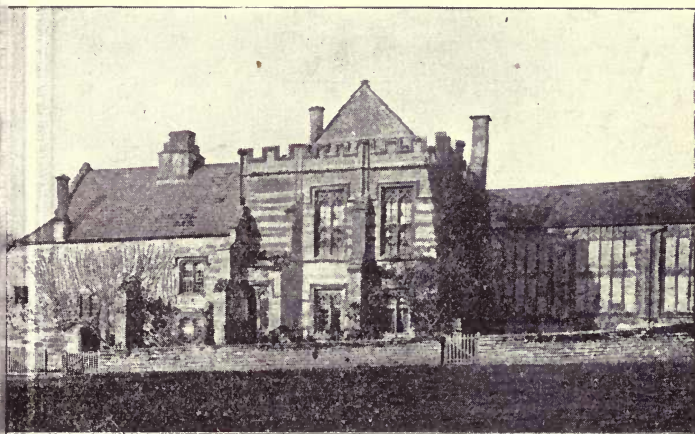
LANCASHIRE.—The chief monastic remains in this county are those of the splendid Cistercian abbey at Furness, founded in 1127, rebuilt and added to during the thirteenth and fourteenth centuries.

LEICESTERSHIRE.—A few unimportant remains of the Augustinian abbey at Leicester may still be seen; the abbey enclosure is now a farm.

LINCOLNSHIRE.—At Lincoln we have an Edwardian

gatehouse to the west of the cathedral, and another to the east ; the chapter-house, ten-sided, was built in the thirteenth century. These are worth notice, though, as Lincoln Cathedral was not an abbey, they scarcely come within the special subject of this chapter. At Stamford are the remains of St. Leonard's Priory, now used as a barn. At Thornton-on-Humber is an exceedingly fine example of an abbey gatehouse, well preserved, built in the time of Richard II.

MIDDLESEX has its richest remains in the Abbey of Westminster (Ben.). In the church the screen running



From photo by]

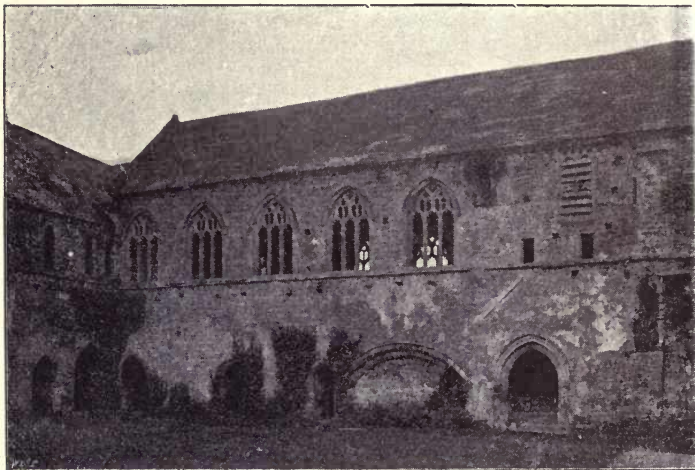
MUCHELNEY ABBEY.

[J. T. Taunton.

across the nave is noteworthy, as showing how the east end of the nave was appropriated to the use of the monks ; here also may be seen the cloisters and chapter-house. The abbot's hall is still used for the school.

MONMOUTHSHIRE.—Some remains of the priory at Monmouth, chiefly of the fourteenth century, may be seen. The Cistercian abbey at Tintern, 1103, is well known, though little remains beyond the abbey church. At Llanthony Abbey (Cist., 1131) may be seen part of the gatehouse, the prior's house, the ruins of the chapter-house, and a Perpendicular barn.

NORFOLK.—Norwich itself is full of ecclesiastical buildings. The abbey was Benedictine. There are three gatehouses remaining—St. Ethelbert's, with a chapel over it (1273—1278); the Erpingham gate in the west, built at the end of the fourteenth century; and the palace gateway, built about the middle of the fifteenth. The Norwich Grammar School was formerly the residence of a college of six priests.



CLEEVE ABBEY : THE NEW REFECTORY.

At Castle Acre was a Cluniac priory, of which there are considerable remains. At Walsingham Abbey the fifteenth-century gatehouse is standing, and near it are the ruins of a Franciscan priory.

NORTHAMPTON.—Peterborough Cathedral was formerly a Benedictine abbey, raised to the rank of a cathedral by Henry VIII. The close contains many interesting remains of the monastic buildings. First we have the Norman gatehouse with Perpendicular additions; next the Decorated chancel of the chapel of St. Thomas of Canterbury; the gateway of the abbot's house; and to the east end of the infirmary chapel a small thirteenth-century house, possibly the Infirmary's.

NORTHUMBERLAND, the home of early Christianity in England, possessed many important abbeys, but most of them suffered much from the invasions to which this district was especially subjected. There was a priory at Tynemouth, of which ruins still remain. At Hexham was a house of Austin Canons; the staircase leading from the dormitory into the south end of the transept is noteworthy. Near Alnwick, at Hulme, is a Carmelite friary, founded 1240; the prior's house is a Pele tower, and the buildings were fortified throughout. At Lindisfarn are ruins of the priory, so well known from its connection with St. Cuthbert and Bede.

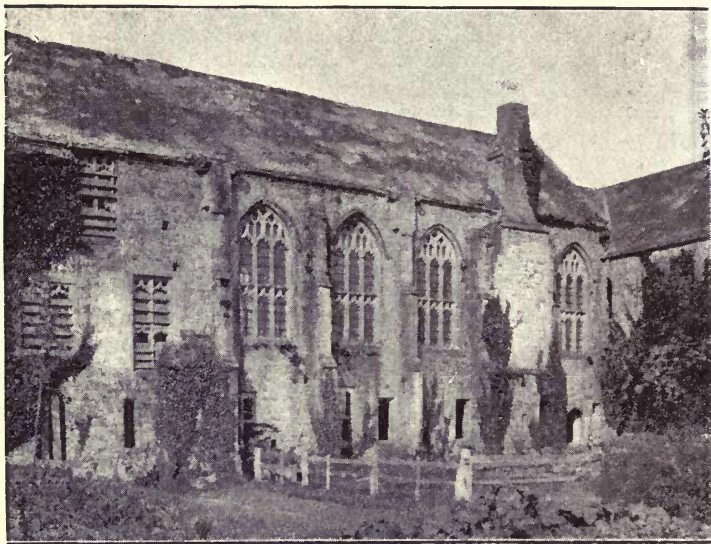
NOTTINGHAMSHIRE contains Southwell Minster, with a good chapter-house and cloisters, and ruins of a palace belonging to the Archbishop of York; also Newstead Abbey, best known as once belonging to Lord Byron; it has been converted into a dwelling house, but there is much of the original work still to be seen. At Radford, near Worksop, the abbey gatehouse, built in the reign of Henry VII., still remains.

OXFORDSHIRE.—Remains of the domestic buildings of the Priory of St. Frideswide, now the cathedral church of the diocese of Oxford and the Chapel of Christchurch, may be found in the collegiate buildings of Christchurch. At Godstow there are some remains of the nunnery, including a private chapel.

SHROPSHIRE.—In this county are remains of Buildwas Abbey (Cist., 1135); of Wenlock Abbey (Clun.), where may be seen the abbot's house; of Lillieshall Abbey (Aus., 1145), where the church has no aisles—the refectory and abbot's house still exist.

SOMERSET.—This county possesses remains of many celebrated religious houses. Most famous among them was the Benedictine Abbey at Glastonbury. Here we may see the church in ruins, the abbot's kitchen in a perfect condition, built entirely of stone in the fourteenth century (page 122). The abbey barn is also in a good state of preservation (page 124); it is cruciform in plan, and dates from the fifteenth century. The abbey gateway is used as an inn, and opposite is the old hostelry, where pilgrims to the abbey were entertained; a splendid example of fifteenth-century domestic

work. Muchelney was also a Benedictine monastery. The remains of the domestic buildings are important ; the kitchen and anteroom, with a large chamber above, the foundation of the walls of the south cloister, the inner panelled wall of the refectory (page 125). and the north wall of the cloister, are to be seen. Other parts of the building have been converted into a vicarage. Cleeve Abbey was a Cistercian foundation,



CLEEVE ABBEY : THE NEW REFECTORY.

dating from 1188. The gatehouse, built in 1510, is well preserved ; the refectory is fifteenth-century work, with a timber roof and a fresco painting of the crucifixion on the east wall (page 130) ; the entrance to the chapter-house still remains, and the cloisters, with the seat in which the prior sat to keep order among the monks while at recreation (page 129). At Bristol was a religious house of the Austin Canons (1142), of which the Norman gatehouse may still be seen near the cathedral. Woodspring Priory (thirteenth century) belonged to the

same order. The refectory still exists, and other parts of the domestic buildings, which are now used for farm purposes. At Montacute was a Cluniac priory, of which the gatehouse remains. At Hinton there was one of the few Carthusian monasteries, or charter-houses, that existed in England. Some interesting remains of the old buildings call for mention. At Taunton the priory barn still stands.

SUFFOLK.—At Bury St. Edmunds (Ben.) the gateway is worthy of notice. There are some remains of the



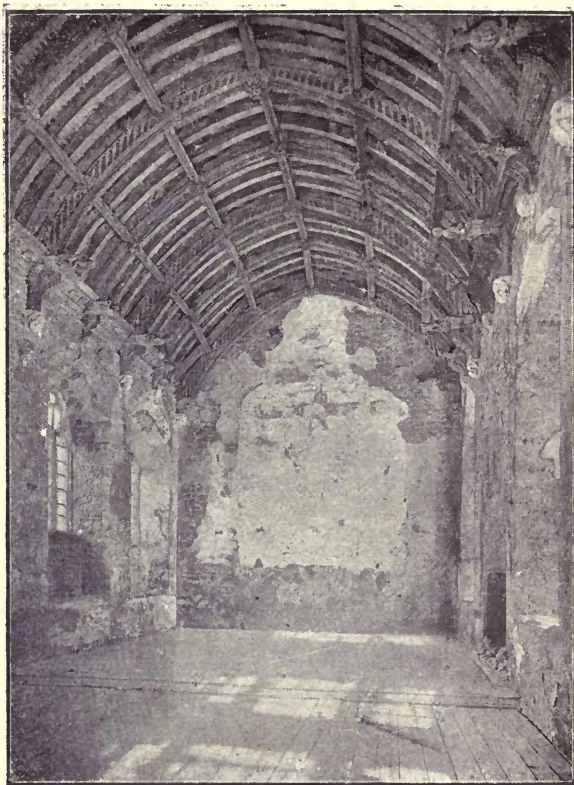
CLEEVE ABBEY : THE CLOISTERS.

Benedictine nunnery at Redlingfield, some of them now used as farm buildings.

SUSSEX is chiefly noteworthy, from our present point of view, for the Benedictine Abbey of Battle, founded by William I. Most of the remains are of the thirteenth century, but the gatehouse is of the fourteenth. Boxgrove Priory still shows some remains of the domestic buildings, as well as the magnificent church. Bayham was a house of White Canons, of which the gatehouse and part of the cloisters and of the refectory still exist.

WARWICKSHIRE.—Maxstoke Priory and Stoneleigh Abbey (Cist.) may be mentioned.

WORCESTERSHIRE.—The Abbey of Evesham (Ben.) has



CLEEVE ABBEY : THE NEW REFECTORY.

almost disappeared, save the sixteenth-century tower, which served as belfry and gateway. At Malvern (Ben.) the abbey gatehouse remains. At Worcester

the old refectory is used as a grammar school, and the gatehouse, called Edgar's Tower, forms the entrance to the deanery.

WILTS.—Clack Abbey, near Wootton Bassett, shows some remains of the domestic buildings, including a fourteenth-century hall converted into a farmhouse, with cellar, and a fifteenth-century barn. At Kingswood Abbey is a fifteenth-century gatehouse. Laycock Abbey, chiefly Elizabethan, has a fifteenth-century cloister. At Malmesbury may be seen an Elizabethan house built on what was probably the foundations of the abbot's house. At Bradford is a monastery barn and some other remains.

YORKSHIRE is so rich in fine monastic remains that the barest enumeration must suffice. Easby Abbey (Premonstratensian) possesses a fine gateway and other remains. Fountains Abbey (Cist.) is one of the finest remaining monasteries of the foundation. Some peculiarities were pointed out on page 118. Kirkham Abbey, 1121 (Aus.) still retains its fine gateways, a fine Norman doorway, and part of the cloisters. Kirkstall (Cist.) was mentioned on page 118, as a typical example of a Cistercian monastery. Rievaulx Abbey was the earliest Cistercian house in Yorkshire, and was founded in 1131. Selby Abbey (Ben.) is the only Yorkshire abbey the church of which remains perfect. Of the domestic buildings the barn alone remains. Near Northallerton are the remains of the Carthusian Abbey of Monte Grace (1397), the best preserved of any of the charter-houses in England.

CHAPTER XVII.

MEDIÆVAL CASTLES.

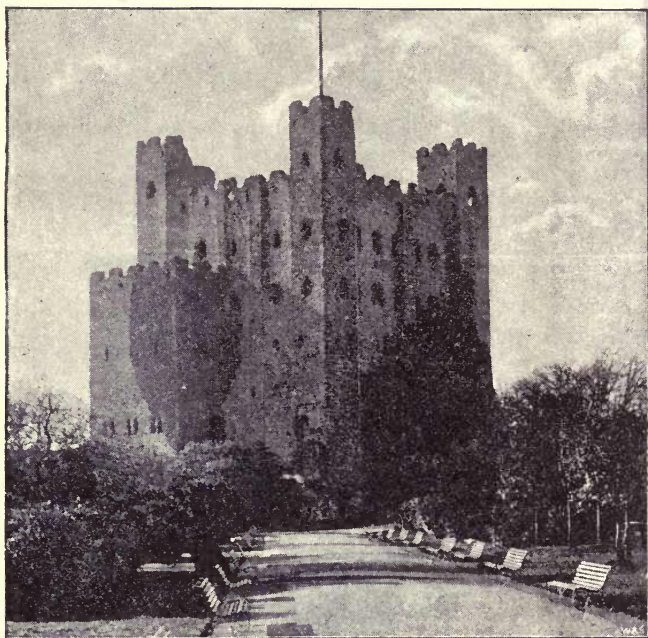
IN the present chapter I intend to give some account of the fortified castles of the country, most of which had their origin in the time of the Norman kings. We know, of course, that the Celts had fortified encampments before the Romans came, but the remains of these are little more than grassy mounds or ridges, which the photographer will pass by without finding anything on which to expose a plate. We know, also, that when the Romans conquered Britain, they built many walled towns, a fact testified to by the termination *caster* or *chester*, which we meet with in the names of cities in various parts of the country. Here and there we may meet with a piece of Roman wall, as in Northumberland, at Leicester, at Silchester, and other places; of these, the best preserved example is that known as Richborough Castle, near Sandwich. Of the defensive buildings erected by the Teutonic invaders of this country after the Romans had left it, we have scarcely any remains. Probably many of their fortifications were built of wood, and even if not destroyed by the Normans when they laid waste the land, they would be swept away when the conquerors occupied the country and began to choose sites for their own castles, as in all probability the spots previously chosen by the English for their strongholds would be those most suitable for defence, and therefore on the same sites the Norman nobles laid the foundations of their castles. These castles were very numerous, and castle-building went on most briskly during the civil wars in the time of Stephen, when many of the barons fortified their houses without waiting for the royal licence, and issued from these strongholds to plunder and to slay. It is said that more than eleven

hundred castles existed in England at the time when peace was concluded between Stephen and Henry, and in consequence of the oppression of the barons it was then ordered that all the castles built without the king's licence should be swept away.

Many, however, especially those erected during the earlier years of Norman dynasty, remain to this day, though many changes and additions were made to them during the next four centuries. The architecture of these buildings resembled that which we find in ecclesiastical buildings of the same date, as described in preceding chapters, with such modifications as were needed, considering the use to which they were to be put. It may be well to give a description of the general form to which a mediæval castle attained, by a process of gradual evolution, by the end of the fourteenth century; but my readers must remember that the castle was developed in an outward direction from the Norman keep as a centre, one line of defence after another being added as occasion required. It will be more convenient if we approach the castle as if we belonged to a besieging party, and commence with the outworks first. It will be well to bear in mind that the character of the site had much to do with the plan of the various lines of fortification, so that we shall not find two castles in which the arrangements are exactly alike; and, moreover, we must remember that those built—like Carnarvon and others—entirely at a later date, of which I shall speak later on, and which did not gradually grow up round the central Norman keep, differed much in their arrangements from one of the progressive castles, if I may use the term; just as a modern house, built as a whole, necessarily differs from one that, at various times, has been enlarged and altered to suit the requirements of successive generations.

Approaching the castle from the exterior, we shall first come upon the barbican, a lofty battlemented wall, possibly with turrets placed on the outside of the moat in front of the drawbridge, to defend the main entrance. Sometimes it was of wood, so that it could be burnt when it was abandoned; sometimes, however, it was of stone. The moat entirely surrounded the castle walls, and was crossed by the drawbridge, a wooden structure, hinged at its inner

end, which, by means of chains running over wheels with counterpoises at the other end, could be drawn up, so as to isolate the castle end and also to form an additional protection to the gate. The gate, made of thick oak strengthened with studs and bars of iron, was further protected by the iron portcullis, a harrow-like framework which



From photo by]

ROCHESTER CASTLE KEEP.

[Poulton and Son.

would slide down before it in grooves of the masonry. The wall that ran within the moat, enclosing all the castle, called the outer bailey wall, was of great thickness; it often battered or sloped out more toward the bottom, for the double purpose of keeping the enemy farther off, so that the defending archers might not have to lean too far over the parapet, and of securing greater firmness for the foundation.

At intervals along this wall were towers or bastions, as they were called, and one of these stood on either side of the gate. Within this outer wall was the outer bailey, or court, and within this was a second ditch protecting another wall, with gateway, portcullis, and bastions, similar to the one already described. Within this enclosure was the inner bailey. Along the inside of the wall between the two baileys were arranged the quarters of the servants and fighting men as well as the granaries and other storehouses; these were often built of wood, so that they could be easily destroyed by the defenders before they were compelled to abandon all the castle except the keep. This, the strongest part of the castle, was built on the highest ground, sometimes on an artificial mound; it was a rectangular tower, often with bastions at the corners; the walls at the base were sometimes as much as twenty feet thick. There were no cellars underground: these and the storerooms and the dungeons were on the level of the ground, but were entered by trap-doors from the first floor, and had no windows of their own. The entrance to the keep was on the first floor, to which a flight of outside steps generally led; these could be readily commanded by the garrison from the towers. Sometimes, however, there was a winding staircase in one of the corner turrets. The first floor contained the guardrooms, which were lighted only by loopholes, through which arrows could be discharged. Above these was the hall, and above this other rooms for the owner or governor of the castle and his family, lighted by large, round-headed windows. Above all was a crenellated parapet. The parapets of the towers often projected like a modern balcony, supported on brackets, the overhanging floor being pierced by holes through which stones could be dropped, molten lead poured, or arrows shot on the heads of the assailants who were attempting to undermine the walls. Generally there was a thick partition wall running down the centre of the keep, in which was situated the shaft of the castle well.

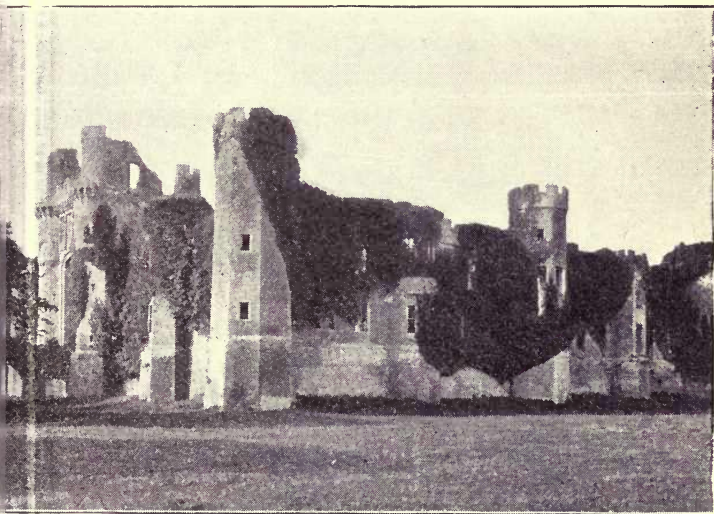
As I have said above, the keep was the oldest part of the castle, and in Early Norman times stood alone, without any of the outer lines of defence which I have mentioned; but in course of time the outer walls were built, and living quarters for the baron, which would be used in times of

peace, were erected in the inner bailey. This was the state of affairs in the middle of the thirteenth century. Afterwards a new hall was usually built, and the old hall and other domestic rooms in the keep were abandoned; and in some cases the keep fell into a sad state of decay, as we may learn from ancient documentary evidence, such as surveys made, with estimates of the cost of necessary repairs. As the country became more settled, the military character of the castles became of minor importance, and comfort was aimed at, and the outer walls were sometimes removed.

Kenilworth Castle is an admirable example for study. In the centre is the original square tower, from which, however, the moat has entirely disappeared. Records exist of considerable expenditure during the years 1212—1216 incurred in building the king's chamber and towers on the walls of the inner bailey. Subsequently the great hall was built, which still remains, and round it were grouped the domestic buildings—chapel, kitchen, cellars, etc.

The conquest of Wales by Edward I. led to the building of many entirely new castles in the fourteenth century, to keep the new dominions of the English crown in subjection. As these castles differ somewhat from those hitherto spoken of, a short description of them must now be given. The chief difference was that the keep proper disappeared, its place being taken by a building arranged round a quadrangular court known as the inner bailey. These buildings included a gatehouse and its towers, the hall, the chapel, and the best apartments, with windows for admitting light looking inwards. The space outside these was called the middle bailey, in which were the offices, chiefly built against the outer wall of the hall. The middle bailey was surrounded by a wall, the space between which and the exterior wall was called the outer bailey, which contained the stables and other outhouses, and sometimes a mill. The walls were strengthened at intervals by towers of two classes. Those of the first kind were called "mural towers," with their faces flush with the wall but projecting inwards; and those of the other kind were called "buttress towers," and projected outwards. Some of these were circular, others rectangular, others polygonal. They were capable of individual defence, their entrance, which opened into the

courts or on to the walls, being protected by gates, each with a portcullis. The outer line of defence was the moat, surrounding the whole castle. Besides the main entrance in all castles, there was the "postern," a small doorway, often on the first floor, from which a messenger could be let down in case of necessity, though sometimes the postern was on the ground floor, and in that case was defended in the same way as the main gateway.

*From photo by]*

HURSTMONCEUX CASTLE.

[Poulton and Son.

The area enclosed within the outer walls was sometimes of great extent; the walls of the Tower of London included twelve acres, and those of Caerphilly, I believe, as many as thirty.

The original fourteenth-century castles are to be found chiefly, though not exclusively, in Wales, as will be seen by the list hereafter to be given.

The fifteenth century was a kind of transition period from the feudal castle to the dwelling house, or nobleman's mansion. An excellent example of this period is Warwick

Castle, commenced towards the end of the fourteenth century and finished in the fifteenth. The living quarters of the owner were here situated along the river front, where they remain to this day. In the fifteenth century, however, great changes were made: the barons no longer found it necessary to keep so large a number of retainers; the introduction of gunpowder also considerably modified the art of war, and the walls that had hitherto rendered castles impregnable were now felt to be useless, and were retained more for ornament than for use, so that new castles had indeed towers and gatehouses, but they were never seriously intended to resist a regular siege. A fine example of a castle of this kind may be found at Hurstmonceux, Sussex (page 137), built of brick in the latter part of the fifteenth century. Here, as the illustration will show, the moat has been drained (it is said that this was done in the time of Queen Elizabeth); the large windows in the outer walls would evidently have been weak points if the castles had been attacked. The machicolations round the towers may be well seen in this view, though probably they were never used.

CHAPTER XVIII.

MEDIÆVAL CASTLES: DETAILED ACCOUNT.

IN the present chapter I shall mention some of the most noteworthy mediæval castles, ruined or inhabited, which are to be found in the various counties of England and Wales.

BERKSHIRE.—Of Donyngton, once owned by Chaucer, all but the gatehouse has disappeared. Windsor, long before the Conquest, was a fortified place, but of this early work nothing is left beyond the mound. The Round Tower was originally built by Henry III., but was completely rebuilt by Edward III., and the upper part is a nineteenth-century addition. Of the surrounding walls and towers that Henry III. built, one tower which bears his name remains; the chapel, now called the Albert Memorial Chapel, also contains some of his work. St. George's Chapel was begun by Edward IV., and was finished about 1520. The castle has, however, been so much altered at various times that it is not so easy to trace its original form as in many other examples.

CORNWALL.—Launceston has a circular Norman keep, another round Norman tower, and an outer Norman gatehouse, as well as some remains of the barbican. The tower gatehouse was built in the time of Henry VIII. At St. Michael's Mount may be seen a fifteenth-century tower and chapel; at Restormel are ruins of a circular keep; of Arthur's "wild Tintagel by the Cornish sea" no traces can now be found, but there are a few ruins of its successor, built in the thirteenth century; at Trematon, not far from Plymouth, are some ruins, including the keep and an Early English gatehouse; at Pendennis a castle with a circular tower, built by Henry VIII., and enlarged by Elizabeth, and extensive outworks, are to be seen.

CUMBERLAND.—In this county and in Northumberland we meet with many fortified castles and houses and Pele towers, because this district throughout the Middle Ages was exposed to attacks from the Scotch. When there was a river near the spot chosen for the castle, we generally find that the latter was built on the south bank, so that the enemy would have to cross the river before attacking it. Naworth Castle, near Llanercost Priory, is worth a visit; some of the walls, among them those of "Belted Will's Tower," are of fourteenth-century work, but much of the castle was rebuilt in the time of Elizabeth, and the interior is chiefly modern, as the building suffered from a disastrous fire about fifty years ago. At Carlisle there is a Norman keep. At Dacre, near Penrith, is a tower, the remains of an old castle; the exterior was much altered in the seventeenth century.

DERBYSHIRE.—Of Codnor Castle there are extensive remains. The celebrated Haddon Hall is rather a castellated mansion than a true castle; it is largely Elizabethan, though there are some parts of it that are of an earlier date. Of Markworth Castle nothing remains save a fine fifteenth-century gatehouse.

DEVONSHIRE.—Berry Pomeroy (Henry III.) (page 144) is the finest ruined castle in the county. The gatehouse and flanking towers are nearly perfect, and within the walls stands a Tudor hall. There are remains, though not generally of much importance, at Aston, Dartmouth, Okehampton (Edward I.), Tiverton, and Totnes (Henry III.). Compton (fifteenth century) is very interesting as showing a kind of machicolation called bartizans, which were very useful where there was no moat.

DORSET.—There are considerable remains of Sherborne Castle (early Norman); and the well-known ruins of Corfe, standing on a lofty hill, are very extensive. Here there is work from Norman times onward to be found. The castle was ruined in the Civil Wars, and the great strength of the masonry is testified to by the fact that one of the gateway towers remains complete, though, its foundations having been undermined, it has slipped many feet away from its original position.

DURHAM is very rich in castles. Raby, much altered to

meet the requirements of a modern dwelling house, still possesses a fine original exterior. The windows of the hall are of the time of Richard II., and the kitchen is very perfect. Lumley Castle was rebuilt in the reign of Richard II.; it is arranged round a rectangular court, the south front being modern. At Durham itself there are remains of the old castle, much modernised, and in some



BERRY POMEROY: RUINS OF TUDOR MANSION.

parts rebuilt to suit the requirements of the university, to one of the colleges of which it belongs. The hall, which is due to Bishop Hatfield (1345—1382), is one of the largest in the country; it is built on Norman foundations. There is also a Norman gallery, as it is called, and a Norman chapel, through which runs the passage to the keep. The keep itself has been rebuilt during the present century. "Barnard's towers by Tees' stream," are familiar to all readers of Rokeby. The castle was originally built by

Barnard Baliol, and one of the round towers still goes by the name of Baliol's Tower. The buildings are finely situated on steep cliffs overhanging the river. Brancepeth Castle, near Durham, may also be mentioned.

ESSEX.—Colchester has a fine Norman keep, and Hedingham is worth notice.

GLOUCESTERSHIRE.—Berkeley Castle, so well known from its connection with Edward II., is a very fine example. The keep is Norman; the hall is of the fourteenth century, and perfect; the arrangement of the domestic offices is interesting. St. Briavel's Castle was begun in the time of Henry I. Most of the work is late Norman or Transition. Thornbury Castle, never completed, is an interesting ruin; its walls are nearly perfect, but its builder, the Duke of Buckingham, was beheaded, in 1522, before he could finish his work.

HAMPSHIRE possesses Wolvesey Castle, with ruins of a Norman keep, built by Bishop Henry de Blois, the founder of St. Cross's Hospital, in the time of Stephen. Porchester Castle, near Portsmouth, Hurst, and, in the Isle of Wight, the celebrated ruins of Carisbrooke, with a Norman keep and a gatehouse, built in the time of Edward IV., must not be omitted.

HEREFORDSHIRE.—In this county may be seen the ruins of Goodrich Castle, with its keep dating from the twelfth century, and other remains of the thirteenth and early part of the fourteenth centuries. There are some ruins of Grosmont Castle.

KENT.—This county, probably because it is the nearest of all the English counties to France, and therefore most liable to attack from the ancient enemies of England, has many fortified positions, of which it will be sufficient to mention the following:—Leeds Castle, near Maidstone, built on three islands in the river, which served the purpose of a moat. On one is the barbican and the mill; on another, the gatehouse and part of the castle; on the third, a small inner court. It is a splendid example of a fourteenth-century fortress. Hever is a small quadrangular castellated structure of the fifteenth century. Saltwood Castle, with extensive remains; the Norman keeps of Malling, Canterbury, Chilham, Tunbridge, and Rochester

(page 134) (the last mentioned especially fine), and the interesting remains of Dover Castle, with lighthouse, and the remains of one of the earliest churches in Britain, must be mentioned. Besides these are Sandown, Deal, and Walmer Castles, built in the time of Henry VIII.

LANCASHIRE.—“Gaunt’s embattled pile” at Lancaster deserves notice. The keep was Norman, but it was much altered by John of Gaunt, and has been further altered in modern times ; the gateway probably was built by John of Gaunt.

LEICESTERSHIRE.—Unfortunately, Belvoir Castle, built originally in early Norman days, and partly destroyed in the Wars of the Roses, fell in the early years of this century into the hands of that arch-destroyer of ancient work, Wyatt. At Leicester some few remains of the old castle may be seen near the Newark.

LINCOLNSHIRE.—Of Lincoln Castle little remains ; Tattershall Castle was built by Thomas Cromwell, and is a fine specimen of brickwork. At Somerton are interesting remains of a thirteenth-century castle.

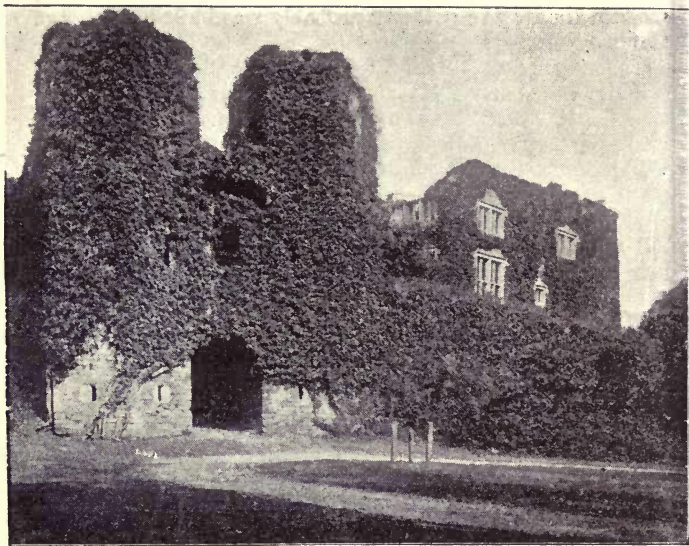
MIDDLESEX contains the noted Tower of London, with buildings of various dates ; the keep, or White Tower, was built in the reigns of William I. and William II. Henry III. made numerous additions to it.

MONMOUTH, a border county, possessed many castles, of which the names in most instances must suffice. Abergavenny, a ruin ; Newport, also a ruin ; Usk, with keep, gatehouse, and hall ; Monmouth, Scenfreth, and Grosmont. Chepstow and Raglan are worth rather further notice : the former is near the mouth of the Wye ; the gateway is fine, near which are the ruined walls of the banqueting hall. Many of the offices may also be traced. Within the inner bailey are the remains of the large hall and the chapel, built on Norman foundations in the reign of Edward I. Raglan Castle is a fine ruin of the fifteenth century. The keep is hexagonal, surrounded by its own moat. The gatehouse is fine, and the walls of the hall remain. This castle is more essentially a fortress than most buildings of its time.

NORTHAMPTONSHIRE.—Rockingham has a fine gatehouse with two large round towers. Fotheringay was rebuilt by

Edmund Langley, son of Edward III., and will attract attention from its connection with Mary Stuart.

NORTHUMBERLAND was rich in castles and fortified houses; its position as a border county amply accounts for this. Up to the time of the union of the Scotch and English crowns, almost constant warfare was going on between the two countries, and even when England and



BERRY POMEROY CASTLE.

Scotland were not at war, plundering raids were constantly made by the border barons. Hence the state of Northumberland was a very disturbed one, and no one dared to live in an unfortified house. This district was especially the home of Pele towers, as they were called. These were the fortified houses of the small land-owners, built somewhat in the fashion of a Norman keep, and generally square in plan. The ground-floor rooms were vaulted, and were used sometimes for cattle. Access to the dwelling rooms on the

first floor was gained by an outside flight of steps, or by a newel staircase; the machicolated parapets and stone waterspouts are noticeable. The following list contains some of the most noteworthy castles in the county:—Bamborough is on the sea coast, opposite Holy Island; its Norman keep retains the exterior walls, but has been fitted up for modern use. Alnwick Castle has a Norman gateway and a barbican of the time of Edward III. The tower of the keep was built about 1340. Unfortunately, the castle was restored in the bad style of a hundred years ago. Dunstanborough (1013) is a fine ruin on a lofty sea cliff. Belsay (1317), Corbridge (fourteenth century), Morpeth (fifteenth century), are Pele towers; of these, the first is the finest specimen to be found. Warkworth is a fine ruin, built about 1160; the existing keep is fifteenth-century work, built on the site of the old Norman keep. Newcastle is a splendid specimen of a Norman keep; it was built by William I. We must not forget "Norham's castled steep," early twelfth-century work, nor the Norman keep of Prudhoe Castle.

NOTTINGHAM is not rich in castles; that of Nottingham itself is almost entirely modern. Newark, partly Norman, but much altered in the fifteenth century, deserves some notice.

OXFORDSHIRE.—Bampton Castle, rebuilt in the time of Edward II., has a few remains. Broughton Castle, near Banbury, is a much more important place; the whole is surrounded by a moat; the west and south fronts are Elizabethan, but the east front is fourteenth-century work of a very fine kind. The external walls of Shirburn are perfect, with moat and drawbridge (Edward III.). Oxford Castle, of which the keep remains, dates from the eleventh century.

RUTLAND, small though it is, can boast of the beautiful Norman hall of Oakham Castle, built about 1180. It is well worth a visit.

SHROPSHIRE possesses many interesting remains—among them Acton Burnell Castle (thirteenth century), which is rather a manor house than a true castle; Stokesay Castle, with tower and thirteenth-century hall; Bridgenorth; Ludlow Castle, a magnificent building, containing much

fourteenth-century work and some of earlier date; Shrewsbury Castle, which shows little but the keep and some walls of the inner bailey.

SOMERSET is not rich in castles; but Dunster, rebuilt in the time of Elizabeth, Farleigh Castle (fifteenth century), and Nunney Castle, somewhat resembling the Peles of the North, are just worthy of mention.

STAFFORDSHIRE.—At Dudley may be seen extensive ruins of the keep (thirteenth century), and of the gatehouse, (fourteenth century). Of Tamworth Castle little remains but Elizabethan brick buildings. At Tutbury the ruins are very dilapidated; they include a circular Norman keep, a fifteenth-century gatehouse, and some fragments of the hall.

SUFFOLK.—Framlingham (fifteenth century) still shows outer walls and square towers, and Orford has a Norman keep.

SUSSEX.—Arundel Castle is chiefly a nineteenth-century reconstruction; Bodiam is a fine shell of a fifteenth-century castle, with a perfect moat. Camber Castle is a purely military fortress of the time of Henry VIII. Hurstmonceux, a ruin within, though the exterior walls are standing, is a magnificent example of a late fifteenth-century castle, built of brick. It was mentioned in the last chapter, and illustrated on page 137.

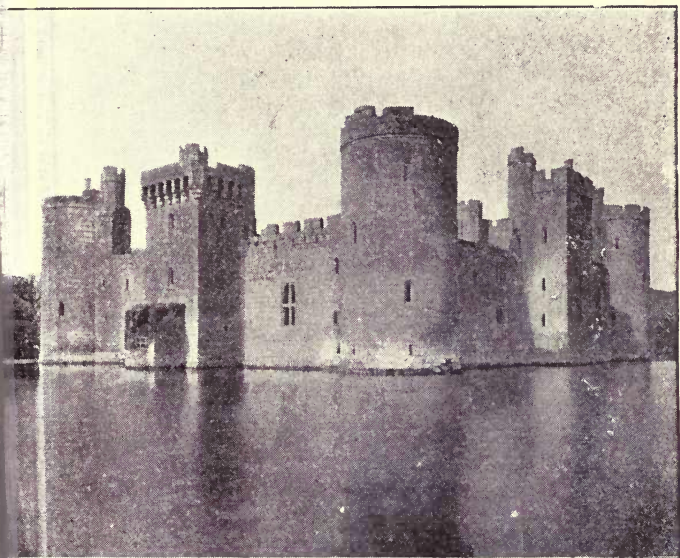
SURREY.—Guildford has a Norman keep. Farnham is for the most part seventeenth-century work.

WARWICKSHIRE.—The gem of this county, from our present point of view, is Warwick Castle. Here the ancient portcullis is, I believe, let down every night in accordance with immemorial custom. The castle is still inhabited; Cæsar's Tower, the loftiest part, is fourteenth-century work; Guy's Tower was built in the fifteenth century; the entrance gate and barbican are perfect. Kenilworth Castle was mentioned in the last chapter. Maxstoke Castle is a fourteenth-century fortified house. Ragley Castle is modern.

WESTMORELAND.—Arnside Tower is a fine Pele. At Kendal a fine fifteenth-century gatehouse remains. Brougham Castle, near Penrith, has a fine Norman keep and gateway.

WILTS.—Wardour Castle was the chief stronghold in this county; it was built originally in the reign of Richard II., but altered in the sixteenth century, and left a ruin after suffering two sieges in the Civil Wars.

YORKSHIRE possesses many castles worthy of notice. Of these, Bolton Castle; Middleham, a Decorated castle with a Norman keep; Spofforth, near Harrogate; Mortham's



From photo by]

BODIAM CASTLE.

[Poulton and Son.

Tower (Pele); Skipton (sixteenth century); Tickhill Gatehouse (fifteenth century); Barden (Henry VII.); Cawood Gateway (Henry VI.); Harewood (Edward III.); Helmsley (Norman keep); Knaresborough (fragments of Norman work); Pickering (with Fair Rosamond's Tower); a few ruins at Ravensworth; Pontefract; the Norman keep of Richmond; and the great tower and other remains of Scarborough Castle;—may be mentioned.

In WALES the following castles, chiefly Edwardian,

deserve notice:—Beaumaris; Caerphilly (Glamorgan), with ruins of vast extent; Conway; Carnarvon; Flint; Harlech; Manorbier; Pembroke; Rhudlan; Roche; Oystermouth, near Swansea, a very perfect specimen; as also the Norman remains of Caermarthen and Kidwelly. Some of my readers may also be attracted by the attempted reproduction of mediæval life in the interior fittings of Cardiff Castle, and the quaint decorations on the outside of its tower.

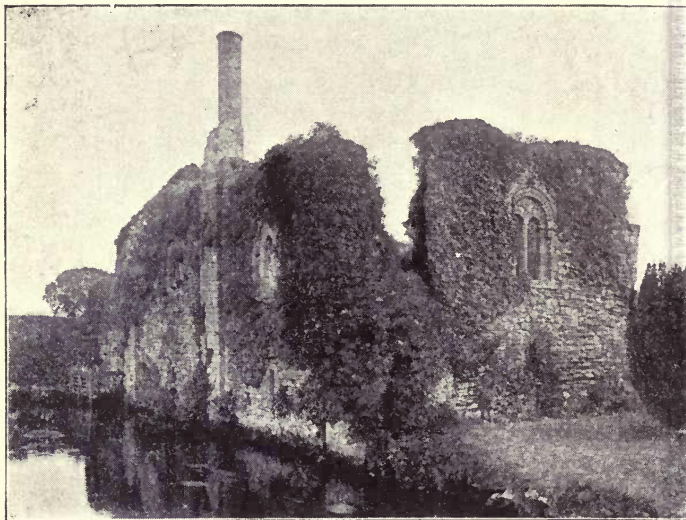
CHAPTER XIX.

MANOR AND OTHER DWELLING HOUSES.

(TWELFTH CENTURY.)

THOUGH, when speaking of churches, I was able to point out some existing remains of buildings of very early date, such as the basilica-like structure of Brixworth, the eighth-century church at Bradford-on-Avon, and the towers of many churches built in the eleventh century, before the coming of the Normans, I shall not be able to go so far back when dealing, as I am now, with domestic architecture. There are, it is true, here and there pavements of Roman villas to be found; we have, too, the Roman baths at Bath, recently exposed once more to view, and here and there a piece of wall or an embankment, and even the foundation of the huts in which the Celtic inhabitants of Britain in pre-historic times lived, with the charred wood which once cooked their dinners still lying where they left it centuries ago; yet we have no dwelling houses of pre-Norman times now standing of which we can take a photograph. Probably for the most part our old English forefathers lived in wooden dwellings. The house of the king or noble would be on a larger scale than those inhabited by their subjects, and might possibly contain at most two rooms. The hall had its fire in the centre, at which the meat was cooked, and round which the chief and his friends sat to warm themselves while the smoke escaped from the opening in the roof amid the blackened rafters. In this same hall the guests and retainers feasted, and on its floor they slept their too often drunken sleep. The houses in towns were mere mud hovels or wooden huts, with roofs of thatch; no wonder is it that all these have disappeared long ago.

Possibly towards the close of the so-called "Saxon" period some houses as well as churches would be built of stone, yet the earliest existing remains of domestic buildings which will be of interest to the photographer date only back to Norman times. The typical Norman house of the twelfth century consisted of the hall, which was generally on the ground floor, though sometimes it was built over a vaulted



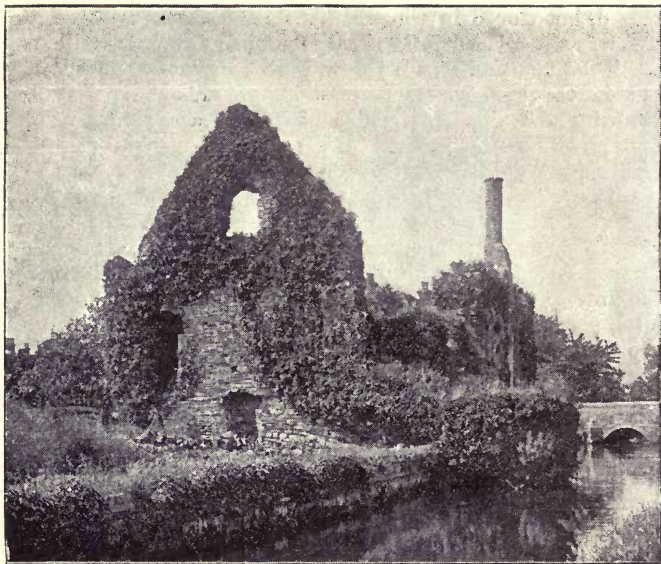
NORMAN HOUSE, CHRISTCHURCH.

and partly underground crypt, in which case it was approached by external steps ; at one end of it was the solar, a small private chamber, always on an upper floor, entered by a staircase leading from the hall, or by an outside flight of steps ; beneath this room was a vaulted cellar ; the cooking was sometimes done in the open air, but frequently in some outhouse, as we should call it, near the main building. The largest of these—namely, those called " kings' houses "—had but little more accommodation than what has been described, except that they had a chapel—a room, that

is, where the chaplain might say Mass, the sacred vessels and furniture for the service being carried about in the king's train, as he went from one of his houses to another. The hall was open to the roof, which was high pitched. Sometimes when the hall was too wide to be covered by a single span, there were one or more—generally two—rows of pillars, such as we are accustomed to in churches, to support the roof; the roofs of the aisles probably were not ridged, but sloped in the manner of a lean-to. The solar was often provided with a large arched fireplace, with a vertical flue running up the wall to carry off the smoke, but in the hall no traces of chimneys are to be found. Probably when it was cold a fire was, according to old custom, kindled in the centre of the floor, the smoke escaping through the roof. The windows were, of course, in the Norman style, headed by semicircular arches, though the window opening was sometimes square at the top. A peculiarity may here be noticed which serves to distinguish domestic from church windows—namely, that in the former the interior masonry was not carried up all across to one level, nor quite up to the window sill, but was left low in the centre and raised higher at the sides, forming two stone benches, so that two persons might sit facing each other and sideways to the window. Generally the windows were narrow openings, widely splayed inside. It is not known for certain whether they were glazed or not, but the balance of evidence, from the fact that glass is not mentioned in the old accounts of the cost of repairing windows, is that glass was not used. Probably wooden shutters or lattices were employed to exclude cold and wet. The hall was generally built of stone; the solar sometimes was only a wooden erection on the stone-vaulted cellar beneath. The roof of the hall was generally composed of oval-shaped tiles or flat stones fastened by wooden pegs. For purposes of defence the house was enclosed by a stone wall or a palisade of wood, with a moat outside it, leaving, however, space for a court or yard between the encircling wall and the house itself.

With regard to houses in towns we have some documentary evidence, for there exists a document known as the "London Assize," dated 1189, which gives certain

regulations for appeasing contentions between neighbours on the matter of boundaries. From this it appears that wood-built, straw-thatched houses had been the rule in the beginning of the century, but that a disastrous fire in the reign of Stephen caused the citizens to build some parts of their houses of less combustible materials. The document in question, which is too long to give entire, requires that



NORMAN HOUSE, CHRISTCHURCH.

the party walls should be of stone up to the height of sixteen feet. Some houses, no doubt, were entirely built of stone, but probably most were still of wood—all but the party walls aforesaid. These regulations, however, did not prevent fires, for in 1212 another great conflagration occurred, after which more stringent regulations were drawn up, forbidding the fires used at night by bakers and brewsters to be made of straw or stubble, and ordering all houses for

the future to be covered with tiles, and all existing thatch to be plastered on the outside within a certain time, on pain of having the roof destroyed by order of the aldermen. Further regulations regarding cookshops show that they were regarded as special sources of danger.

Before passing to the next century I will give a list of some of the few noteworthy remaining examples of twelfth-century houses.

At Christchurch, Hampshire, not far from the Priory Church and the Castle Mound, and close by the river, stand the ruins of a Norman house, the walls of which are very thick. The ground plan is a rectangle, measuring seventy feet in length and twenty-four in width. Several windows, round-headed, with Norman mouldings, remain; also the shaft of a chimney, the upper part of which has been recently rebuilt; and the stone steps leading to the upper room which occupied the whole area of the building. Of this interesting structure two illustrations are given (pages 150 and 152.)

At Warnford, near Bishop's Waltham, are some traces of the ruins of a manor house, showing that the roof was supported by two rows of pillars.

At Sutton Courtney, Berks, is a small twelfth-century house.

At Lincoln may be seen what is called the Jews' house, with some beautiful Norman mouldings round the doorway, and two upstairs windows closely resembling that which may be met with in the west doorways of the cathedral. In the same county, at Boothby Pagnell, a manor house was built rather late in the twelfth century, round which some traces of the original moat can still be made out.

At Oakham, in Rutland, is a fine specimen of a hall built late in the twelfth century, as the combination of round-headed arches with the well-known dog-tooth ornament clearly shows. The building, which is rectangular, is divided by two rows of pillars, from which spring semicircular arches, supporting the roof. On each side of the hall are four windows, which deserve special attention; for, as they are seen from the outside, they are double lancets, *not* enclosed under a common arch, while internally they are round-headed and are enclosed by a single round-headed

archway. The lights themselves are square-headed; the spaces between the tops of the lights and the exterior lancet heads, which are the shape of an inverted shield, are carved. This is an exceedingly good arrangement for a window, enabling the builder to get all the beauty of the pointed arch, together with the draught-excluding properties of our modern windows, and it is a pity that we do not see it more often adopted now. It is needless to say that the roof is not original in this building; in fact, no original twelfth-century roof is, I believe, to be found anywhere.

The only other building that I need dwell upon (since two fine specimens—namely, a house at Barnack and the hostelry of the Priors of Lewes, Southwark—which were standing until 1830, were destroyed about that year, too early, unfortunately, for a lasting photographic record to be secured) is Moyses' Hall, Bury St. Edmunds, which, I believe, still remains; and if it does, there may be seen in it an example of the window seats described above.

Parker's "Glossary" gives, besides these, the following examples: two other houses at Lincoln; part of the Crown Inn, Rochester; a house at Saltford, near Bristol; two houses joining the town walls at Southampton; a Norman house at Minster, Thanet; Norman remains at Winwell, Norfolk; and the entrance doorway and hall doors of a manor house at Appleton, Berkshire.

CHAPTER XX.

MANOR AND OTHER DWELLING HOUSES.

(THIRTEENTH CENTURY.)

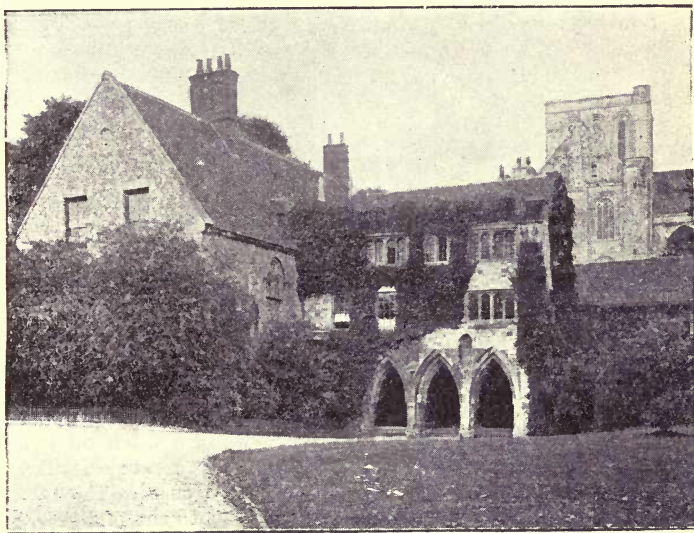
The reign of Henry III. has in former chapters been pointed out as that during which a great development of Gothic took place and the Early English style was in its full glory. Nor was building confined to churches alone: the number of manor houses also increased largely, and the Norman castles were, as I have already shown, made more comfortable as dwelling places; the gloomy keep now began to be looked on simply as a military building, and as a last refuge in case of siege, while the baron lived in a hall and other apartments within the inner bailey. Existing manor houses were also enlarged, according to the requirements of the owners, by the erection of fresh buildings—no regular plan being adopted. New manor houses were built much in the same way as in the twelfth century, the hall being still the most important part; but sometimes the other buildings were arranged so as to form with the hall three sides of a quadrangle. We have an account of the building of a house for Edward I. at Woolmer, Hants, in 1285, consisting of a hall, a chapel, two wardrobes, and a large upper chamber. A garden with a grass plot for the queen's use is also mentioned. Probably here the hall was in the centre, with the offices forming a wing on one side, while the upper chamber, built over cellars, formed a wing on the other side. Opposite the hall there may have been a well, and the queen's garden was no doubt in the centre of the quadrangle so formed. It would seem that the growth of the Early English style of architecture did not affect the plan of the building, though it did alter the form of

windows and doorways, the style of mouldings and other ornaments. During the thirteenth century we find, for the first time, mention of glass for domestic buildings; but it was at first only sparingly used, on account of its expense, and only in the houses of the most wealthy nobles.

In many districts, too, where wood was abundant and stone difficult to procure, and sometimes simply to save the expense of working the stone, houses were largely built of timber; sometimes part was of stone, part of timber, as in the preceding century; but where the country was in a disturbed condition, as along the Scotch and Welsh borders, stone was preferred, because of its greater strength; plastering and whitewashing within and without was almost universal, and that whether the building was of wood or of stone, domestic or ecclesiastical. This is a fact well worth remembering, for the nineteenth-century restorer has a great fancy for scraping walls and laying bare stonework that the builders never intended to be seen. There is nothing objectionable about either whitewash or plaster in itself, though it stirs to indignation the soul of any lover of art to see, as he frequently does see, in modern houses, plaster on which lines have been drawn, while it was still damp, with the edge of the trowel, to imitate the joints of squared stones.

The roofs of the thirteenth century were high pitched, sometimes with the ridges ornamented with a crest, as it was called, of stone, or tile, or metal. Buildings were covered with thatch, or shingles of wood or stone, or tiles. The windows were generally double lancets, divided by a shaft, but in the gables of halls circular windows were not unfrequently used. Glass, as I have already said, was sometimes used, but it was not generally painted. Sometimes the upper lights of the window only were glazed, the lower part being provided with a shutter which could be unclosed when the weather made it pleasant to sit by an open window. Fireplaces with cylindrical flues became more common in the thirteenth than in the twelfth century, but the fire on the hearth in the centre of the hall was not abandoned; over this there was sometimes a kind of little spire or turret on the ridge of the roof, with louvres to allow the smoke to escape and to prevent the rain coming in.

The hall of the manor house was generally above the level of the ground, and was entered by a flight of steps so arranged that the ends of the steps on one side were built against the wall; while a pent-house attached to the wall above protected any one ascending them from rain. The custom of wainscoting rooms came into use during this century, but tapestry was not employed as an interior decoration—though it was sometimes used temporarily as



THE DEANERY, WINCHESTER.

an external ornamentation in the same way that we sometimes, on festive occasions, hang flags from our windows.

Of thirteenth-century town houses in England I believe scarcely any remains exist, but from documentary evidence they seem to have been low, never rising higher than a first floor, unlike the houses which Henry III. so much admired on the occasion of one of his visits to Paris in 1254, which had in some cases four or even more storeys.

Some examples will now be given, arranged, as usual,

under the headings of the counties, in alphabetical order, in which they occur.

BERKSHIRE.—At Charney Basset, near Wantage, there was a grange of the Abbey of Abingdon; it consisted of a hall, since converted into a modern house, and two wings. The south wing contains on the first floor the solar, with the chapel to the east of it; the north wing has been altered internally.

HAMPSHIRE.—The King's Hall at Winchester, all that now remains of the ancient palace, was built in 1222. The windows, with transoms, are noticeable. An illustration is given of the Deanery, Winchester (page 157), as the entrance is of the time of Henry III.

KENT.—At Old Soar, Plaxtole, is one wing of an old house containing a chapel and the solar, with a spiral staircase leading to it.

NORTHUMBERLAND.—Aydon Castle, near Hexham, is a most interesting thirteenth-century building. It was not mentioned in the previous chapter on castles, because, despite its name, it is rather a defensible house than a castle properly so called. "The general plan is a long, irregular line, with two rather extensive enclosures or courts formed by walls, besides a smaller one within. The original chief entrance, still existing, is by an external flight of steps, which had a covered roof, to the upper storey" (Parker's "Glossary"). There is a ditch on two sides of it, and a steep cliff on the two other sides. The number of fireplaces in it is noteworthy, as also the fact that the stables are entirely of stone, even to the mangers.

SHROPSHIRE can boast of two most interesting examples in Stokesay Castle and the Manor House, Acton Burnell. The former contains a fine hall and a tower with an irregular plan, connected by a covered way with the main building. The transomed windows of the hall, with window seats, as previously described, are noteworthy. Acton Burnell was built (1284—1292) by Robert Burnell, who was appointed Bishop of Bath and Wells by Edward I. The style is Geometrical Decorated rather than Early English. The general form of the building was a rectangle with square towers at the corners. The walls of the hall

on the north side, as well as the towers, remain, but the interior of the building has been destroyed. Some parts of it seem to have had three storeys, a very unusual feature at this time. There is, or was, near it also a



From photo by]

BISHOP'S PALACE, WELLS: RUINS OF HALL.

[J. T. Taunton.

ruined barn of still earlier date, in which Edward I. is said once to have held his Parliament.

SOMERSET.—At Wells we may see the hall of the Bishop's Palace, built, like the house last described, by Bishop Burnell. This is rather more advanced in style, and is

more elaborately decorated, a fact which may be accounted for by remembering that the palace was the Bishop's usual residence, while the other was his country house.

SUFFOLK.—Little Wenham Hall was built about 1260, and is one of the earliest examples of a house built for the most part of brick. It contains two rooms, the lower a vaulted chamber, with the one above it furnished with a fireplace. At the east side is a chapel over a vaulted room, with another room above it forming a kind of tower; a spiral staircase in a square turret leads up to it.

WILTS.—At Tollard Royal is a house known as King John's House, recently restored, and used as a museum; it has some thirteenth-century features.

Besides the buildings of which I have thus given a few notes, Parker, in his "Glossary," mentions Sutton Courtney, Berkshire; Ryhall, Rutland; Stamford and Aslackby, Lincolnshire; Nassington and Woodcroft, Northamptonshire; Thame, Chipping Norton, Coggs, and Cottisford, Oxfordshire; and Godmersham, Kent;—as places where examples of thirteenth-century domestic work may be found.

CHAPTER XXI.

MANOR AND OTHER DWELLING HOUSES.

(FOURTEENTH CENTURY.)

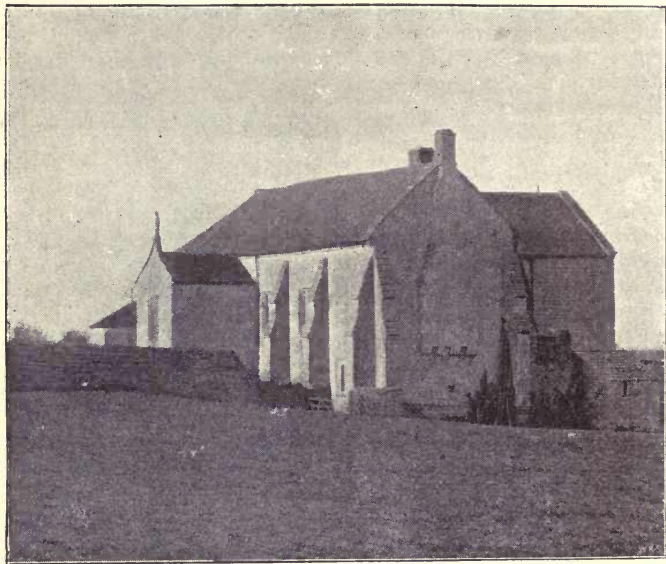
THE fourteenth century was the time when church architecture, both in England and on the Continent, reached the highest point of its glory, and domestic architecture likewise flourished; but before the close of the century the Perpendicular style had begun to take the place of the nobler Decorated, both in churches and in domestic buildings. In both it was a decline; and yet we cannot but feel more tolerant of the change in domestic and civil than in ecclesiastical buildings. Existing examples of earlier date are comparatively few, but remains of fourteenth-century work are much more frequently met with. The hall was still the most important part of every country house, whether manor house or grange, but the quadrangular arrangement of the place became more common. In chapter iv. (page 36) I noticed that the central buildings of Edwardian castles assumed this form; and this tended to become the prevailing type for several centuries. It is a question whether this arrangement was not a better one than the more usual forms which we see in modern houses. There was a snugness and comfort in a building erected round a quadrangle or court which is not to be met with in houses that are a solid block in plan, with all the walls and windows looking outward, catching the fury of every wind on one side or another. Our ancestors did not care for distant views from their windows; they preferred to look out on to a walled enclosure or a formally arranged garden, forming, as it were, part of the design of the house; landscape gardening, the fancy of the nineteenth century,

had not come in, and I believe there are many that regret that it was ever invented. Be this as it may, the hall in the fourteenth century often formed one side of the quadrangle, while opposite to it was a wall with a gatehouse in the centre ; and on either side of the quadrangle were the domestic offices, cellars, and other vaulted chambers on the ground floor, with the solar, chapel, and other apartments above ; round the whole, sometimes close to the walls, at others at some distance from them, ran the moat, crossed by a drawbridge for the sake of safety. The extent to which defensive precautions were carried varied in different parts of the country, since houses in some parts were more liable to attack than those in others. In those where it was more necessary to be always on guard, the windows of the lower storeys were only loopholes, while in others they were of larger size. The moat, however, with wooden palisading within it, wherever the moat did not wash the walls of the building, was regarded as the main line of defence. Licence to crenellate manor houses had to be obtained before the owner could fortify his dwelling, and we may be surprised to find how numerous were such permissions granted during the reign of Edward III. The French wars, which lasted through most of Edward's reign, and which he left as a sad heritage to his successors, down to the days of Henry VI., disorganised society and increased lawlessness at home.

A little fuller description must now be given of the interiors of the rooms than hitherto, and I will begin with the hall. The roof was usually an open timber one. At one end ran a screen, behind which was the entrance passage ; doors in the screen gave admission to the hall itself. At the opposite end was the *daïs*, raised somewhat above the level of the floor ; on this the high table stood parallel to the wall at the end ; in the centre was the high seat, facing the hall, where the master sat—sometimes this was a stone seat attached to the wall. In the centre of the hall the fire still burned on the hearth, the smoke curling up among the rafters, and escaping through the *louvres* as already described. Along the sides of the hall were tables and benches for the dependents. Over the entrance passage was the minstrels' gallery, and from the *daïs* a staircase

generally led up to the solar. The windows were usually large, and similar to Decorated windows in churches, save that transoms, seldom seen in this style in church windows, were common; there were sometimes windows in the gables at the end of the hall, often circular. Behind the screen and under the gallery ran the passage before mentioned, opening at the other end into the servants' quarters; in this passage was often a trough or lavatory. The above description might almost be read as that of the hall of any college at Oxford or Cambridge now, and, in fact, the arrangements in these colleges are but a rather late development of those of a manor house, and the survival of this form to modern days shows how skilfully the domestic arrangements of the fourteenth-century Englishmen were made. In one point, however, we have improved on the customs of our forefathers of five hundred years ago, for now the floor of the hall is no longer used as sleeping accommodation for strangers and visitors, men and women alike. In large houses there was often a second smaller hall, where guests of higher rank were entertained. Houses of any pretensions had one chapel, if not more, and a very curious arrangement with respect to these is sometimes met with; the chapel was equal in height to two storeys, and at the west end there were two rooms, one above the other, with their east end partition removed, or rather never built, so that those in these rooms could look into the chapel. The upper chamber was used by the master and his family when attending mass; the lower by his retainers. A screen occupied the position of the east end party wall of these chambers, and a curtain or shutter was used for shutting off the view of the chapel when it was desired to use these rooms for other purposes than worship. It is said that the upper room was called the oriel, but at other times this word was used of a small chamber with a projecting bay window supported on brackets. The solar served somewhat the same purpose as a modern drawing-room, and was usually placed behind the daïs, on a higher level, running across the building, its length being equal to the breadth of the hall: this was sometimes spoken of as the lord's room. Near it frequently, in the larger houses, was another chamber, the lady's bower, answering to the modern

boudoir. Here the lady and her maidens plied the busy needle and spent their time over the broidery so often mentioned in old ballads, seated oftentimes, no doubt, in the cosy window seats. The lady's bower sometimes overlooked the pleasaunce or garden of which we read in romances; sometimes they were connected by a passage. Besides these two day-rooms there were one or more bedchambers, much



[MANOR HOUSE, MEARE.]

more comfortable rooms than those that the Englishmen of the twelfth and thirteenth centuries occupied. We have an idea that our ancestors were very dirty in their habits, but the fact that baths were attached to the bedchambers, as well as found in monasteries, shows that neither laymen nor clerics were so bad in this respect as many suppose. There is another room which I have not yet mentioned that was to be found in thirteenth-century houses, but became

more common in the fourteenth, and that is the wardrobe used for storing, as its name implies, dress and household linen.

The kitchen seems to have been as much detached as possible from the other buildings, as a safeguard against fire; sometimes, as at Glastonbury Abbey, it was built entirely of stone. The buttery—a name derived, not from “butter,” but from “boutelle” or bottle, and which should have been called the butlery—and the panistry or pantry, derived from the word “panis,” bread, were usually situated on the opposite side of the entrance passage, beneath the minstrels’ gallery, opposite to the hall: the derivations of their names sufficiently indicate their use. The larder was the place where stores of meat, salted or larded—that is, preserved by being potted with lard—were kept.

In this century towns increased in number and size. Some were founded on hitherto unoccupied ground, persons being induced by the king to build by privileges granted to them, as in the case of Hull and Winchelsea; hence the origin of the terms “free towns,” “freedom of the city,” “Newtown,” with the French equivalents “Villeneuve,” “Villefranche.” These were laid out on a regular plan. Other towns grew up under the shelter of a castle, with narrow, winding streets—a fact which I discovered when I first took up my abode, many years ago, in Durham; and, besides these, there were the old towns which were inhabited places in the days of the Roman occupation, such as Lincoln and Colchester. In the towns, from very ancient times, there were guilds or companies. Some of these, by royal charter, became corporations; others were what we should call trade unions, and had their origin in a desire to protect the interest of certain trades, associations which survive in such companies as the Goldsmiths’, Mercers’, Merchant Taylors’, and others, which in the present day employ some of the interest on their accumulated capital in various good works, such as maintaining schools and granting assistance to students at the universities, as one of the Companies did to the writer of these pages in his college days. Other guilds were connected with the Church. Many of these guilds had their halls, sometimes identical with, sometimes distinct from, the town halls. Of the original buildings of such

guildhalls but few have survived from the time of which I am speaking; but their names remain, and sometimes there are buildings which are the linear descendants of the original one. Who has not heard of the Guildhall of London, or of Stationers' Hall, or of the hall-mark on plate?

Towns were usually protected by walls and moats and gatehouses. Many of these remain, and in many instances where the gate itself has disappeared the name of a street bears witness to its former existence. In some towns, however, the walls are still very perfect; those of York and Chester will be known as examples to many of my readers.

Town houses generally had vaulted rooms, built of stone, and half underground, used as storerooms, or cellars, above which one or two storeys, built for the most part of wood, were erected, their gabled ends turned towards the streets. How different must a mediæval street have looked, with these picturesque gables, often with barge boards quaintly carved breaking the sky line, from the modern London streets with the monotonous parapets of its houses. Many of these stone under-rooms still remain in use as cellars, though the wooden superstructures have long ago disappeared.

This general description of fourteenth-century domestic work has run to such length that I must satisfy myself and my readers with a little more than a bare enumeration of remaining examples given by Parker:—

BERKSHIRE . . .	Sutton Courtney.
BUCKINGHAMSHIRE . . .	Creslow Manor House.
CHESHIRE . . .	Baguley Hall, near Stockport, built of wood.
GLOUCESTERSHIRE . . .	Standish, Tetbury Grange, Stanley Pont-large, Bishop's Cleeve (a farm-house with a chimney of the time of Edward I.).
HAMPSHIRE . . .	Winchester College (late in the century, and in Perpendicular style).
KENT . . .	Penshurst (the hall very fine); The Mote, Ightham (one of the finest specimens of a defensible house; the hall is fourteenth century).
LINCOLNSHIRE . . .	Chantry House, in Minster Yard, Lincoln; The Priory, Lincoln; Parsonage House, Market Deeping.

NORTHAMPTONSHIRE	.	Woodcroft (six miles from Peterborough); Norborough Hall (gatehouse and hall).
SOMERSET	. . .	Meare, near Glastonbury (a manor house), (page 164). The Fish House, or residence of the Abbey fishermen, was until a few years ago a unique specimen of a fourteenth-century cottage, when it was set on fire for mischief, and the fine roof destroyed ; the walls still remain. Martock (remains of a manor house). Clevedon Court.
WILTSHIRE	. . .	Place House, Tisbury ; Stanton St. Quentin.
YORKSHIRE	. . .	Markenfield Hall, near Ripon.

It is possible that some of these, besides the Fish House at Meare, may have been more or less injured or destroyed since they were examined by the authorities, from whom much of my information respecting them has been obtained.

CHAPTER XXII.

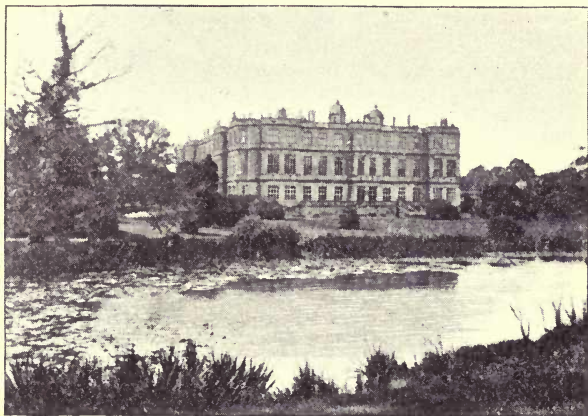
MANOR AND OTHER DWELLING HOUSES.

(FIFTEENTH, SIXTEENTH, AND SEVENTEENTH CENTURIES.)

THE chief alteration in the arrangement of houses during the fifteenth century is the decreasing importance of the hall, which up to this time had been the main feature in domestic buildings. Change of habits and mode of living brought about this alteration in architecture. It was no longer necessary that the castle or manor house should be arranged for the accommodation of all the various kinds of craftsmen whose services were required. For by this time there had grown up a class of traders, shopkeepers, and independent workmen, from whom what was required might be obtained, much as in the present day; and as the state of the country became more orderly, the necessity for a large number of armed followers was not felt as hitherto. Hence there was no longer a necessity, as before, to provide a large room wherein a number of persons might be fed; and, moreover, there had been for some time a growing custom for the owner and his family to dine in a room apart from the household servants, as I mentioned in the last chapter: so gradually the halls of new houses were built on a smaller scale, and other rooms grew in importance. The hall, when it existed, no longer was used, as formerly, as a sleeping place; in its place bedchambers and dormitories were provided. The solar, too, was increased in size, and now was no longer distinctly the lord's room, but was used by the ladies also, in the same way as a modern drawing-room; and so a second room was sometimes added for the private use of the master of the house. The dining-hall had sometimes other rooms

above it, instead of reaching up to the roof; and when a large hall was built, as was still sometimes the case in large houses, a bay window was frequently added, generally nearer the upper end. In this was a sideboard, on which all the plate was placed on ceremonial occasions. This feature may be noticed in most college halls at Oxford and Cambridge.

Many fifteenth-century houses still remain to us; they were built of those materials which the district in which they were situated supplied. In Somerset, Wilts, and



LONGLEAT.

Gloucester, we have fine specimens built of stone; in those eastern counties, such as Suffolk, where clay was plentiful and stone was not, we find examples of brick-built houses, in which fine ornamental effects were produced by using bricks of various colours. In chalk districts, houses were often faced with flints, arranged in patterns. Wood was frequently used, on account of its cheapness, and also because houses could be more quickly built of it. Half-timber houses also are common, and are very picturesque. These were built by first erecting a framework of timber, and then filling the intermediate spaces with brickwork or stone,

frequently plastered. In some districts these houses are very common. At Chester the old houses, though these are all of more recent date than the fifteenth century, are built in this way, and in Warwickshire and the neighbouring counties half-timber houses are plentiful. The beauty of the effect of the dark beams of timber against the light plaster is recognised by many nineteenth-century builders, so that we may frequently see sham half-timber houses and cottages of recent date, formed by fastening thin frameworks of wood in front of the completely built brick walls,



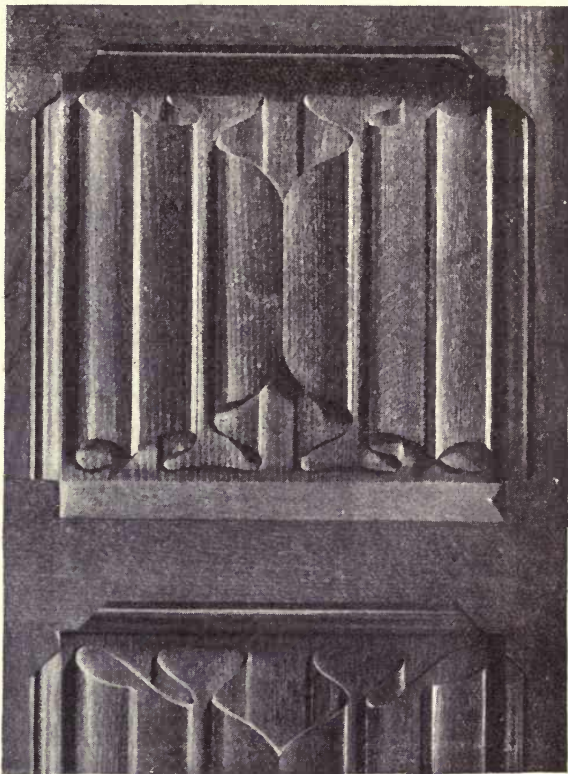
PILGRIMS' OR GEORGE INN, GLASTONBURY.

and then filling in with plaster. But this practice, like all shams, is to be most emphatically condemned. Timber and half-timber houses were frequently built with projecting upper storeys, supported on richly-carved brackets or spurs. This is especially the case in town houses, which became loftier as the population increased; for the walls which surrounded the towns, until they were removed, as they were in many cases in the sixteenth century, prevented any increase in area. Any house built outside the walls of the town had to be fortified, and some of the more important houses, even within the town, had their own

walls of defence, as, for instance, the moated palace of the Bishop of Wells, and the cathedral close at Salisbury, the gatehouses of which still remain. It was the custom in towns for men of the same trade to live in the same quarter, a fact still testified to by the names of streets. The tradesman's house, as a rule, possessed no hall; there were probably underground vaulted cellars, with sometimes a shop over them, but more frequently only a storeroom; behind the shop sometimes there was a bedroom, and on the first floor the solar, which was the chief living room of the family; other bedrooms, and possibly other storerooms under the roof, completed the building. When the houses were of brick or stone, the storeys did not overhang, but the walls ran up straight, as may be seen in the "Pilgrim's Inn" at Glastonbury. The overhanging of the upper storeys was in the next century carried to a great extent—so much so that when the houses grew higher, the front of the topmost floors almost touched over the narrow street. This custom, though it rendered the streets close and unhealthy, had the advantage of affording a kind of covered way for foot-passengers, protecting them from rain.

A few words must now be said about internal changes in the rooms. Where a hall was built, the fire in the centre of the floor was still used, with the louvre above it—indeed, the use of this central fire survived even to 1850 in the hall of Westminster School; but, in addition to this, one or more fireplaces were often inserted in the walls at the side of the hall. In the country house the outer wall often enclosed a large area, the drawbridge of early times giving place to a bridge of stone or brick across the moat; the gatehouse became more ornamental, and contained living rooms for the porter, and sometimes a chapel; the portcullis disappeared; the outer court, or bailey, within the walls contained farm buildings or stabling, and the inner bailey was surrounded by buildings, and was entered by an archway under a gatehouse much in the same fashion as described in the last chapter; and much the same arrangements still remained in force as previously, save that the hall, as before noticed, was smaller. Comfort was more studied, glass became more common, the windows were more usually

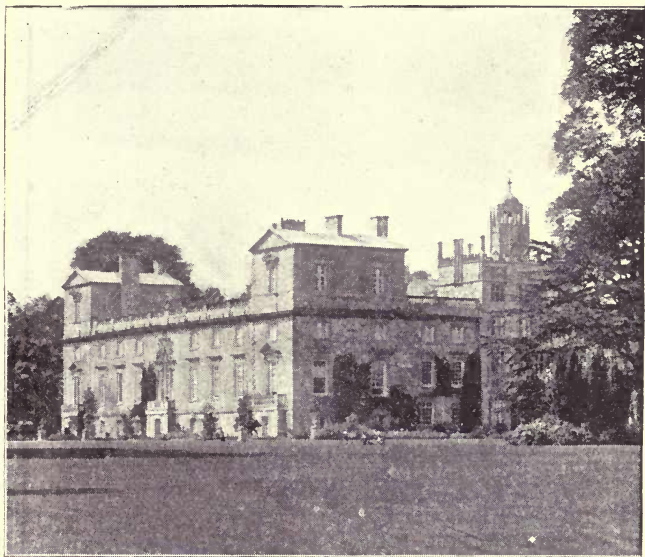
square-headed, and the glass was fitted into movable casements, which could be fastened, when required, into the stone framework of the windows. The interior walls



LINEN-PATTERN PANEL.

were often panelled with wood—a favourite style of ornament for the wooden panels being the linen pattern, which represents a napkin folded into pleats. The staircases became much larger and more ornamental, but exterior

staircases were not as yet abandoned. Corridors and passages were often formed in the thickness of the walls, and were lighted, sometimes by loopholes, sometimes by windows. Wells were provided, the well shaft running up to the top of the house, and so arranged that the bucket in which the water was drawn up might be unhooked from the well rope on any floor. Sometimes water was brought, as now, by pipes from some neighbouring source. When spring



WILTON HOUSE

water could not thus be obtained, there were arrangements for catching and storing the rain that fell on the roofs. The kitchens were more frequently attached to the main buildings than in the preceding centuries. Many barns built in the fifteenth century remain; they may be distinguished from modern barns by possessing buttresses in the style of the day. Distinct from the barn was the granary, where the threshed corn was stored. The domestic

chapel found its place in all large houses, and many of these remain. The arrangement, described in the last chapter, of having rooms looking on the chapel proper, which contained the altar, piscina, and aumbrey, still remained in use.

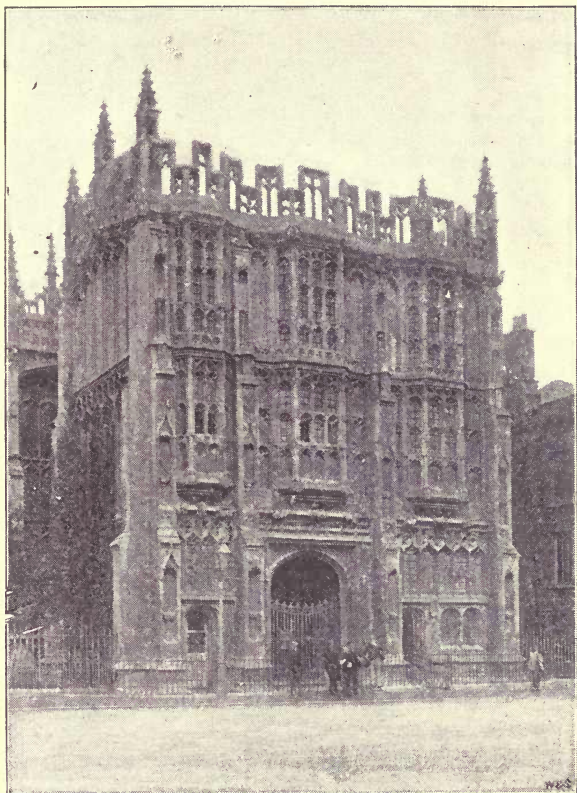
During the sixteenth century many fine houses were built, and from the middle of the century the style of architecture changed greatly. In former chapters I pointed out that from this time onward Gothic architecture, as far as churches were concerned, died out, so that there are few, if any, churches built at this time that are of much interest



NORRINGTON MANOR HOUSE.

from an artistic standpoint (though there are many that are historically interesting). They only show how bad was the taste in artistic matters throughout the country from the time of the Reformation onwards. But we can endure features in houses which jar upon us in churches, so that it by no means follows that the photographer should despise all mansions of Elizabethan or Jacobean times. Staircases became very handsome during the latter years of this century, but they generally had solid side walls rather than open balusters. The timber and half-timber houses of Elizabethan times are often magnificent indeed.

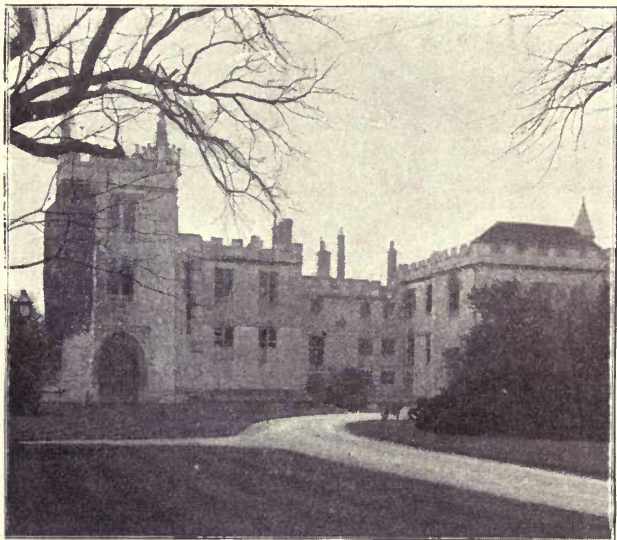
Of the seventeenth century it will not be necessary to say much. Houses began now to diverge much from fixed types, so that it would be hard to find any typical form for



[TOWN HALL, CIRENCESTER

description. I might give a description of a few houses in detail, but it would occupy too much space. Nor need I say anything about the eighteenth and nineteenth centuries, save that the eighteenth-century builders knew how to

build houses for comfort, and paid little regard to beauty, and that the nineteenth-century architects were, and are, but little, if any, better. Here and there we meet with a well-designed and picturesque house ; but even at the close of the century we see around us houses built with every comfort and convenience, and at a lavish outlay of money, without a single feature on which the eye can rest with pleasure. No detailed account can be given of houses of



BISHOP'S PALACE, SALISBURY.

the fifteenth and following centuries. I will merely give a list of a few noteworthy examples ; but before doing so I must mention the strange fashion which set in towards the end of the eighteenth century, which has left its marks in what is known as Churchwarden's Gothic in churches, and in sham ruins erected as picturesque objects on the estates of wealthy men, and which found expression in such extraordinary buildings as that gigantic structure of Fonthill

Abbey, with its stupendous tower, destined to vanish in a few years, and leave scarce a trace behind.

BERKSHIRE . . .	Ockwell House (fifteenth century).
BUCKINGHAMSHIRE .	Eton College (fifteenth century, brick).
CAMBRIDGESHIRE . .	Many colleges at Cambridge, Chesterton Rectory (fifteenth century) Madingley and Sawston Hall (sixteenth century).
CHESHIRE . . .	Little Moreton Hall (sixteenth century), Chester Rows (sixteenth and seventeenth centuries), Crewe Hall (seventeenth century).
CORNWALL . . .	Cotehele (sixteenth century—a very fine example).
CUMBERLAND . . .	Workington Hall (fifteenth century), Dalston (fifteenth and sixteenth centuries).
DERBYSHIRE . . .	Haddon Hall (fifteenth to seventeenth centuries), Wingfield (fifteenth century), Hardwicke Hall (seventeenth century).
DORSET . . .	Clenstone (fifteenth century), Athelhamptone, Wolverton, Wimborne St. Giles', Clifton Maybank, Waterstone (sixteenth century), Wool Manor House (seventeenth century).
ESSEX . . .	Nether Hall (fifteenth century), Layer Marney, Gosfield (sixteenth century), Audley End (seventeenth century).
GLOUCESTERSHIRE .	Cirencester Town Hall (page 175), Wanswell Court (fifteenth century).
HAMPSHIRE . . .	Bramshill (seventeenth century).
HERTFORDSHIRE . .	Rye House (fifteenth century), Hatfield Hall (fifteenth to seventeenth centuries).
HUNTINGDONSHIRE .	Hinchenbrook (sixteenth century).
KENT . . .	Lympne, Knole (fifteenth century), Penshurst, Cobham Hall, The Mote at Ightham (fifteenth and sixteenth centuries).
LANCASHIRE . . .	Little Mitton Hall (fifteenth century), Ashton Hall (fifteenth and sixteenth centuries), Agecroft Hall, Samlesbury Hall, near Preston, built of timber (sixteenth century).

LEICESTERSHIRE . . .	Wigston Hospital, Leicester (sixteenth century).
LINCOLNSHIRE . . .	Gainsborough Manor House (half timber); Brown's Hospital, Stamford (fifteenth century); Harlaxton (seventeenth century).
MIDDLESEX . . .	Crosby Hall (fifteenth century), Hampton Court (fifteenth and sixteenth centuries), Holland House (seventeenth century).
NORFOLK . . .	Oxburgh Hall (fifteenth century), East Barsham Hall (sixteenth century), Blickling Hall (seventeenth century).
NORTHAMPTONSHIRE .	Burleigh House (sixteenth century), Canon's Ashby (seventeenth century).
NOTTINGHAMSHIRE .	Bishop's Palace, Southwell (fifteenth and sixteenth centuries); Wollaton Hall (seventeenth century).
OXFORDSHIRE . . .	Stanton Harcourt, Ewelme Hospital (brick and half timber), many Oxford colleges (fifteenth century), Mapledurham (sixteenth century), Wroxton Abbey (seventeenth century).
RUTLAND . . .	Lyddington (fifteenth century).
SHROPSHIRE . . .	Plush Hall (sixteenth century).
SOMERSET . . .	George Inn, Glastonbury; Langport, Hanging Chapel; Lyte's Carey; George Inn, Norton St. Philip's (half timber); Kingston Seymour; Beckington Manor House; Congresbury Rectory; Vicar's Close, Wells (fifteenth century); Barrington Court; Blackmore Manor House; Nettlecombe Court; Nailsea Manor House (sixteenth century), Montacute (seventeenth century).
SUFFOLK . . .	Hengrave Hall, Gifford's Hall, Westow Hall (sixteenth century).
SURREY . . .	Palace, Croydon (fifteenth century); Sutton Place (sixteenth century), Loseley House (seventeenth century).
SUSSEX . . .	Cowdray House, near Midhurst (seventeenth century).
WARWICKSHIRE . . .	Coughton Court, Compton Winyate (sixteenth century).

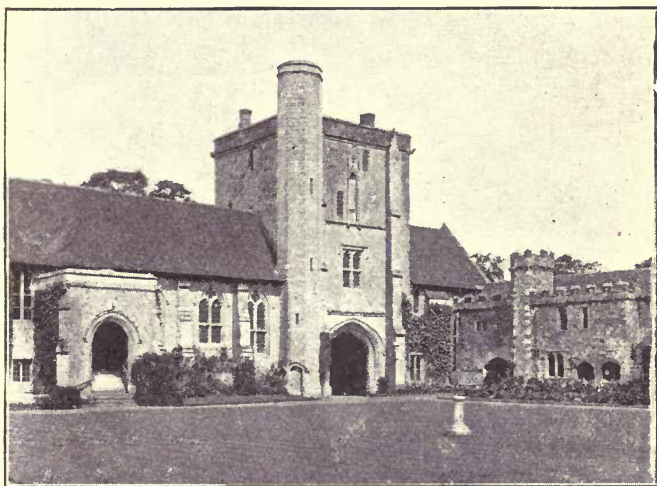
- WILTSHIRE . . . Bishop's Palace (page 176), Hall of John Halle; George Inn, Salisbury; Place House, Tisbury; Norrington Manor House (page 174); South Wraxhall; Potterne (fifteenth century); Longleat; (page 169) Charlton House, near Malmesbury (sixteenth century); Wilton House (page 173) (seventeenth century).
- WORCESTERSHIRE . . . Evesham, several houses (sixteenth century).
- YORKSHIRE . . . Ripley Hall; Guildhall, York (fifteenth century); New Hall, near Pontefract (sixteenth century).

CHAPTER XXIII.

CROSSES, ALMSHOUSES, GATEHOUSES, AND BRIDGES.

I MUST in this chapter gather up some things which I have omitted to speak of. And first I must say a few words about crosses which are to be found in many market towns and cities. Crosses were no doubt used in England formerly, as still in Roman Catholic countries, as places where the wayfaring man might offer up a prayer before he passed on. The misguided zeal of Reformation times destroyed many of these; frequently the cross stood in the centre of a building with a covered roof, which was used as a market-house for certain kinds of commodities, and I believe that Protestant bigotry was often satisfied by destroying the cross itself, leaving the house over which it rose standing; hence it is that we find many perfect specimens of these market crosses still existing, the cross itself having been restored in recent times (page 186). Among them may be mentioned examples at Salisbury, Chichester, Winchester, Glastonbury, Malmesbury, Cheddar. Crosses without any house attached to them may be found in many villages. Sometimes also crosses were erected to commemorate historical events, such as that near Durham, of which nought but some steps remain, to commemorate the victory of the English over the Scots in the time of Edward III. in the battle known as that of Nevill's Cross; and the well-known Eleanor Crosses, erected wherever the body of the Queen of Edward I. rested for a night on its journey from Lincoln to London. Of these, many have perished; three remain, the Northampton Cross being the most perfect; that of Waltham having been much injured by restoration. The other is at

Geddington, Northants. The curious crosses of Cornwall must not be passed by without a mention. It would be a good work for the photographers of the Duchy to photograph all these, and publish them with such information about their dates and peculiarities as they could collect. A book has been published describing them, but direct photographs are better than the most careful drawings in matters of this kind, as I myself have found by comparing the engravings given in the best works on architecture with

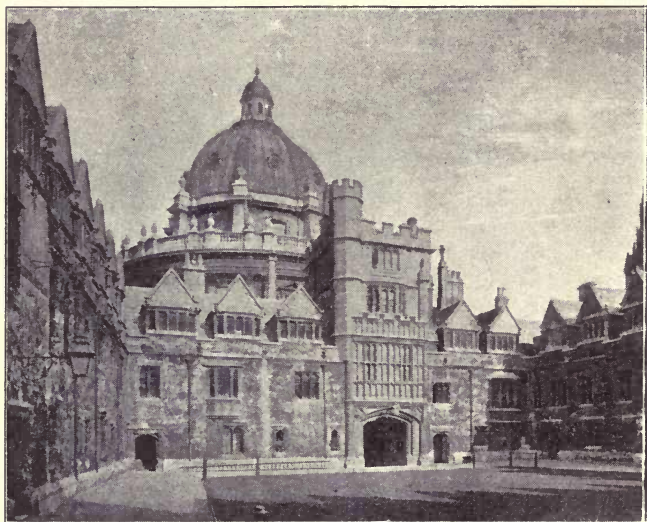


HOSPITAL OF ST. CROSS, WINCHESTER.

photographs taken of the same objects; discrepancies sometimes are found between them, and assuredly it is not the lens that is in error.

Of almshouses and hospitals there are many remains. There was a time when leprosy, now almost unknown in England, was a terrible scourge of this country, and many were the lazar-houses erected for the wretched outcasts who suffered from this horrible malady. Many of them remain, now happily devoted to other charitable purposes. Many of the hospitals were built to maintain a certain number,

not of diseased, but of poor men or women, with objects not unlike our still-existing almshouses. Among these I will only mention two well-known examples, of which illustrations are given—the Hospital of St. Cross, Winchester, founded in 1136 by Henry de Blois, Bishop of Winchester, to give lodging to thirteen poor men, and a daily dinner to a hundred more, largely rebuilt 1405—1447, by Cardinal Beaufort; and the Leicester Hospital at Warwick, originally the hall of the United Guilds of Holy



BRAZENOSE COLLEGE GATEWAY.

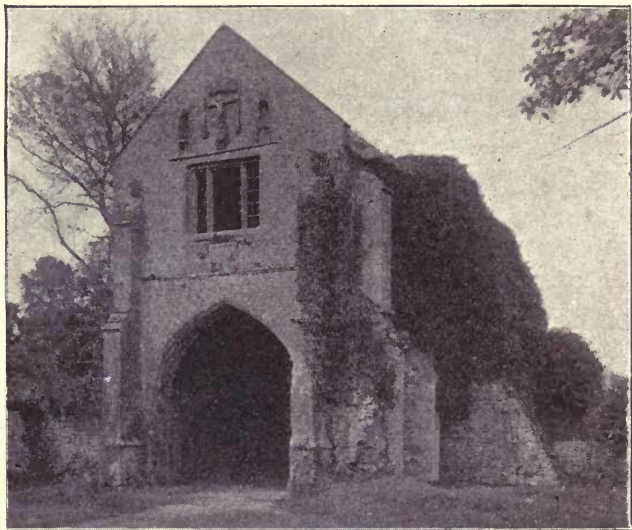
Trinity, St. Mary, and St. George. Robert Dudley endowed it as an almshouse for twelve poor men and a master in 1571; it is one of the finest pieces of half-timber to be found in England. Of this and of St. Cross I give illustrations (pages 187 and 181).

Mention has been made several times of gatehouses in connection with monasteries, castles, etc., but they are worthy of a little fuller treatment here. They may be divided into two broad divisions—those which stand by

themselves, and those which are closely attached to other buildings. To the former belong monastic gatehouses, where space was abundant and defence was not so much regarded; therefore the gatehouse was more like a modern gate-keeper's lodge, and was simply used as a means of admission to the abbey enclosure. In castles, on the other hand, though space was abundant, defence was of primary importance, and the gate being the chief point of attack, it had to be brought so near the main buildings that it might be under cover of some of the castle towers. In smaller houses it was not so far removed from the rest of the buildings, as it was naturally desirable that a small house, if it had to be defended, should be compact. The purely military gateway seen from the outside was generally flanked by massive circular towers, as close together as possible, leaving room only for the width of the gate between. Good examples are to be met with in many of the Edwardian castles, such as Rhuddlan, Tunbridge, Chepstow, Pennard, and also at Rye (the town gate). When the towers are not circular we see a departure from the pure military type of gatehouse. Examples may be found at the Bishop's Palace, Llandaff, Raglan Castle, and the Palace at Wells. Hurstmonceux (page 137) shows a more advanced type, where domestic overrule military considerations. Cowdray House, Sussex, and Oxburgh Hall, Norfolk, are still more domestic in character; and purely domestic gatehouses are to be met with in the colleges at Oxford and Cambridge. Here, however, it is well to note a difference in character: the typical college gateway at Cambridge is a far more conspicuous part of the building than the typical Oxford gate; the former generally has turrets, whereas the latter is more often flush with the wall. The principal gateway of Trinity College, Cambridge, has two openings, one for carriages, one for foot-passengers, both opening out into one large archway inside, if I remember rightly. Monastic gatehouses assume various forms. The gateways of the close of a secular cathedral, such as Salisbury, were used but as entrances through the wall which surrounded the close, and are not attached to any of the residences or domestic buildings of the canons. There are many gateways which once belonged to the walls

of towns; some of these were not so much designed as means of defence as to serve the purpose of tollhouses where the dues on goods carried into the market were collected.

Gatehouses make, in many cases, admirable pictures, so that the places where some may be found are mentioned here; other examples may be found mentioned in the topographical chapters on monasteries and castles (pages 121—131 and 138—148).



THE GATEHOUSE, CLEEVE ABBEY.

The Palace at Norwich; the Hospital of St. Cross, Winchester (page 181); Ilton Court, Monmouthshire; Chicheley College, Higham Ferrers, Northants; Mackworth Castle, Derbyshire; Saltwood, Kent; Oystermouth, Glamorgan; Athelhampton, Cerne and Corfe, Dorset; two at Bury St. Edmunds; one at Castle Acre, Norfolk; others at Canterbury and Malling Abbey and Maidstone, Kent; Battle Abbey; Norwich; Montacute, Somerset; Congleton Court, Warwick; South Wraxhall Manor House, Wilts;

St. Augustine's, Bristol; and the most imposing of all monastic gateways, Thornton Abbey, Lincoln.

Bridges not infrequently have a gatehouse to defend them, and often a chapel, for the use of pilgrims, built on them; such a chapel, partially rebuilt in the seventeenth century, may be seen on the bridge over the Avon at Bradford, Wilts.

Old bridges are well worth the attention of the photo-



ST. AUGUSTINE'S GATEWAY, BRISTOL.

grapher. They often differ from bridges built in more recent times in point of level. The modern engineer strives to make the roadway as level as possible, but this consideration did not appear of so much importance to the mediæval bridge-builder. Where the current was strongest, there he placed a wider arch than at other parts of the bridge, and this wider arch was also higher than the rest, hence the roadway sloped up to the crown of this arch from either side; where the bridge crossed the river at a

place where the stream was running in a straight course, the current would generally be strongest in the middle of the stream, and the central arch would be the widest and



SALISBURY MARKET CROSS.

highest, those on either side gradually and uniformly decreasing in size towards each bank; where, however, the bridge crosses the river at a bend of the stream, the strongest current, and the largest arch will be found nearer to the bank with the concave curve, and on this side,

therefore, the slope of the bridge will be steeper than on the other. The curves of the outline of such a bridge are very beautiful, and, from a pictorial point of view, these



LEICESTER ALMSHOUSE, WARWICK.

bridges are infinitely to be preferred to the level bridges of modern days.

And now I hope that I have treated my subject, as far as England is concerned, at sufficient length to make these

pages of value to students of architecture, especially to those who combine with a love of architecture a desire to gather photographic records of interesting buildings. It is far better for any one who cares for architecture to take his own pictures than to buy prints. There is something—I know not what—in the very act of selecting a view, focussing the picture on the ground-glass, developing the latent image, and finally printing from the finished negative, which impresses the view upon the mind, so that it ever afterwards seems familiar in a way that I, at least, find is not the case with any object which I have often seen, but have never photographed. I can imagine no more delightful occupation than wandering throughout England making careful negatives of architectural remains, ecclesiastical and secular; but to few it falls to have leisure and opportunity to do this. Still, most of us may be able to do something of this work in our own immediate neighbourhood, and I hope that what I have written may induce some to take up this branch of photography. If any one desires fuller information, he will find many of those points to which I have briefly alluded treated more at length in the following books, to which I wish to acknowledge my own indebtedness:—Rickman's "*Gothic Architecture*"; Parker's "*Introduction to Gothic Architecture*"; "*The Glossary of Architecture*" (three vols., now out of print, which can be obtained occasionally secondhand); Parker's "*Concise Glossary*"; and, lastly, Turner and Parker's "*Domestic Architecture of the Middle Ages*" (four vols.). All of these works are published by Parker and Co., Oxford. I must also acknowledge the kindness of many friends in allowing me the use of their negatives, or prints from them, for the purpose of illustrating my subject; in most of such cases the name of the photographer has been inserted below the picture.

APPENDIX I.

Welsh Architecture.

IN the foregoing chapters I have confined my attention almost exclusively to England; but as some account of the architectural remains to be found in other parts of the United Kingdom may be of interest to my readers, I add three chapters dealing with Wales, Scotland, and Ireland. Wales, although Christianity continued to exist there when the heathen English from the Continent had overrun the eastern parts of the island, is not rich in ecclesiastical buildings. Most of the churches are small and lowly structures, nestling in the valleys between the mountains—sufficiently large, however, for the at all times scanty population of the country. Spires are almost unknown, especially in the mountainous northern districts, and a simple bell gable in many cases supplies the place of a tower. There are, however, some larger and more important buildings to be met with; but several of these, though now once more used for worship, have passed through years of neglect and decay, and were, until they were restored during the present century, little better than ruins. These more important churches owe much to English influence: builders passed over the Bristol Channel from Somerset, or spread through South Wales from Gloucestershire, carrying with them the characteristic features of English architecture;—even as far north as Wrexham the typical Somerset tower may be seen. One type of church, however, is more frequently met with in Wales than in England, although examples are to be found in the latter country—a church composed of two equal aisles, the east end of one containing the high altar, the east end of the other being used as a chantry chapel.

What Wales lacks in the way of magnificent church architecture is amply supplied by the numerous and splendid remains of castles which are to be met with in all parts of the principality. These are chiefly of the Edwardian type, and were built after the conquest of Wales, at the end of the thirteenth century, to overawe the conquered race. It is, in fact, in Wales that the finest specimens of fourteenth-century military architecture are to be found. Some of these have already been mentioned in foregoing chapters. In the present chapter I intend to mention, arranged under the headings of the various counties in alphabetical order, some of the most noteworthy buildings, both ecclesiastical and domestic.

ANGLESEY.—At Llan Tysilio is a small church in the Early English style, with a good roof and nail-head mouldings on the beams, and at Penmon a quaint Norman church, with a low central tower crowned with a pyramidal roof. At Beaumaris is a magnificent ruin of the castle built by Edward I. in 1295, on low and level ground, with many towers of no great height.

BRECKNOCKSHIRE.—At Brecon are some remains of the Convent of St. Nicholas. Of these, the chief is what in all probability was the prior's house, built in the early part of the fourteenth century, with Decorated features. Tre-tower court is a fine Perpendicular house. The hall and some of the other rooms, though somewhat spoilt by modern conversions, retain their splendid roofs, which bear a great resemblance to some of those found in Somerset.

CAERMARTHENSHIRE.—There are ruins of castles at Caermarthen and Kidwelly. The latter is in a good state of preservation; nearly all the outer walls and a great part of the interior buildings remain. Other ruins are to be met with at Dynevor and Carreg-Cennin.

CAERNARVONSHIRE contains one of the Welsh cathedrals—that of Bangor. This cathedral possesses even less of original work than do the other three, though it is an ancient episcopal see. The original wooden church was burnt in 1071: a stone building in the Norman style took its place, but this was destroyed in the wars during the reign of Henry III. In the reign of Edward I. a fresh church was built in the Decorated style, but this perished by the hands

of Glendower and remained an utter ruin for nearly a century, after which a choir was built of the old materials. The greater part of the existing building is modern work, but the south transept has three original buttresses closely resembling those of the Lady Chapel at Chester, from whence in all probability architect and masons were procured. In this county are the ruins of Crickieth Castle, overlooking the sea opposite to Harlech, and the more famous castles at Caernarvon and Conway. Both of these were built in the reign of Edward I., 1283 and 1284, and possess the distinctive arrangements of this period. The towers at Caernarvon are polygonal, those at Conway circular; both are picturesque ruins, though Conway has been much injured by the railway bridge that passes by it, notwithstanding the misdirected effort of the engineer to minimise the damage by constructing some imitation mediæval towers at the end of the bridge so as to harmonise with those of the castle.

CARDIGANSHIRE contains the beautiful ruins of Strata Florida Abbey and the fine Early English Church of Llanbadarn Vawr, both in the neighbourhood of Aberystwyth. Interesting ruined castles are to be seen at Aberystwyth, Cardigan, and Newcastle Emlyn.

DENBIGHSHIRE.—This county is richer than many in church architecture. Not far from Llangollen are the beautiful ruins of the Cistercian Abbey of Valle Crucis, built about 1200 A.D., in the Early English style, situated, as most religious houses of this order are, in the midst of what is now lovely scenery; and at Denbigh itself are the remains of a Carmelite chapel. At Ruthin are some fine cloisters and a collegiate church. Wrexham and Gresford, both in this county, are probably the finest churches in North Wales. The existing church at Wrexham, though containing some of the materials of its Decorated predecessor, dates chiefly from the early part of the sixteenth century; it was at this time that the magnificent Perpendicular tower, highly ornamented with the characteristic work of this style, was erected; it bears a great resemblance to the Somerset towers, which were built about the same period; owing probably to its remote position, many of the statues of saints in the niches survived the period of the Reformation

and the Civil Wars—a piece of good fortune which it shared with the Church of Isle Abbots, in Somerset. Its near neighbour, Gresford, was built for the most part about the middle of the thirteenth century by Madoc ap Llewellyn ap Griffri, who died in 1331. The lower part of the tower was added towards the end of the same century, and at the same time the chancel was lengthened. In the fifteenth century much of the church was rebuilt, so that Perpendicular features predominate. The fine peal of eight bells is noted far and wide; the rood loft and screen are noteworthy. The scenery around is exceptionally beautiful. At Llanrwst also a splendid screen is to be found. Of castles in this county, Denbigh was built in the beginning of the reign of Edward I., and was reduced to a ruin in the Civil Wars; Holt, on the banks of the Dee, was similarly treated; Chirk Castle, however, is still inhabited.

FLINTSHIRE.—In this county stands one of the four Welsh cathedrals, St. Asaph's; but this building does not boast of such antiquity as our English cathedral churches, for though there are records of the existence of a building on this site before the days of Edward I.—and a stone apparently carved in the Norman period has been found built into the wall of the nave, which would seem to indicate the existence of a twelfth-century church—yet in 1402 the cathedral was utterly burnt and destroyed by Owen Glendower. About eighty years after this the ruined walls were repaired and the church reroofed. But the cathedral, thus restored, had to undergo still further damage; it suffered severely in the Civil Wars, and part of the tower was blown down during a storm in 1714, when the falling stones crushed the roof of the choir. From this it will be seen that the existing cathedral is in great measure modern work. The bishop's palace near the cathedral is not much more than a hundred years old. But about two miles up the river Elwy are remains of a beautiful little chapel, built over a holy well at Wigfair. Of more interest than the cathedral is Mold Church, built in the early part of the sixteenth century, where the cornice mouldings are ornamented with carvings of cats and dogs pursuing mice and rats, while here and there grotesque carvings of monkeys and imaginary animals may be seen. Near the town of

Flint are some ruins of Basingwerk Abbey. Among the castles may be mentioned the ruins of Flint and Hawarden ; more important, however, is Rhuddlan, near Rhyl, once inhabited by Edward I.

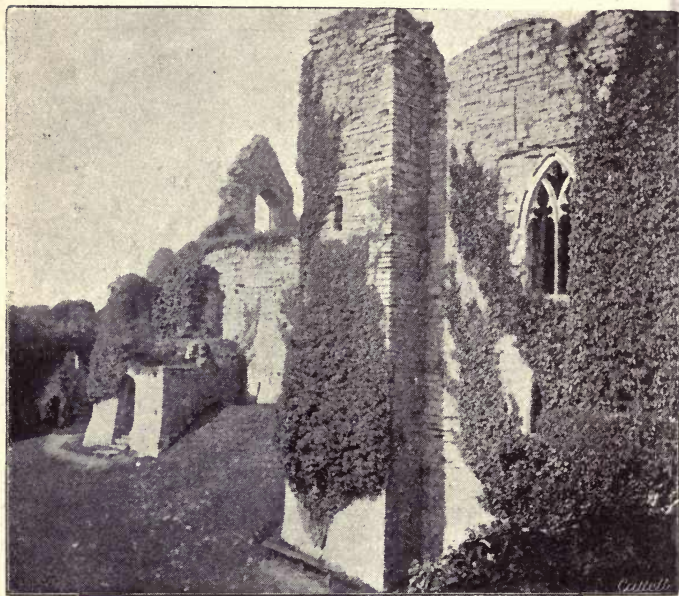
GLAMORGANSHIRE.—A few miles from Cardiff, in what is little more than a village, stands the Cathedral of Llandaff, curiously situated at the foot of a steep slope, on the top



WEST DOOR, LLANDAFF CATHEDRAL.

of which stands all that remains of the Bishop's Palace. The most important part of this is the gatehouse. This cathedral contains much nineteenth-century work—in fact, in 1850, when Bishop Ollivant was enthroned, the western part of the nave was a roofless ruin, as it had been for more than a century. The west front is Early English, although the western doorway, clearly belonging to this style, as may be seen from the mouldings, has a round head ; the north tower was built in the reign of Henry VII., but

the upper part is new. The whole of the south tower and spire is nineteenth-century work. The interior of the nave and choir is Early English of the peculiar Somerset type. Behind the altar is a Norman arch, and the north and south doorways are Late Norman. At Cardiff St. John's Church is worth a visit. Coity, Coychurch, Ewenny, near



OYSTERMOUTH.

Bridgend, also deserve notice, forming as they do a trio of cruciform churches with defensible towers. This county is rich in castles. First among them may be placed the enormous enclosure of Caerphilly, dating back to Norman times; next, Castle Coch near Llandaff, an Early English fortress on an escarpment of mountain limestone; and Cardiff Castle, recently restored. In the peninsula of Gower we shall find Oystermouth, a remarkably fine specimen of

an Edwardian castle, in a good state of preservation, where the chapel, the window of which may be seen in the accompanying illustration (page 194), is easily made out. Pennard also is in Gower, and so is Oxwick Castle, an Elizabethan mansion with a lofty tower. Near Cowbridge is St. Dinat's, one of the best preserved Tudor mansions to be found anywhere; it has moat and enclosing wall, and an outer bailey, now used as a farmyard, with the original farm buildings round it.

MERIONETHSHIRE.—In this county are the remains of the Cistercian Abbey of Cymmer, founded in 1198. These ruins show some features similar to early Irish churches, and contain work of all periods, up to the Perpendicular. Llanaber Church, near Barmouth, also shows signs of Irish influence; the east window is a single lancet. In this county also are the well-known ruins of Harlech Castle.

MONTGOMERYSHIRE.—In this county is Powis Castle, at Welshpool, and some ruins of a castle at Montgomery.

PEMBROKESHIRE.—In this county stands the Cathedral of St. David. This building was commenced in 1180, in the Transition style. The tower, however, fell in 1220, and much of the building was then reconstructed. The Lady Chapel was built during the thirteenth century. Much Decorated work was added by Bishop Gower about 1330. The roof is sixteenth-century work, the rood screen is fine, and there is a light wooden screen separating the choir from the presbytery—a unique feature. There is a sixteenth-century chapel between the east wall of the presbytery and the Lady Chapel. The west front was rebuilt in 1793, and has been conjecturally restored during the present century by Scott. To the north of the cathedral is a fourteenth-century chapel, now in ruins, once belonging to St. Mary's College, and adjoining the north transept is a building, the lower storey of which was once a chapel dedicated to St. Thomas; above this were two other storeys, added in the fourteenth century, the lower being used as the chapter house, the upper as the treasury. These two upper storeys have been thrown into one, and the lofty room thus formed is used as the library, while St. Thomas's Chapel forms the present chapter-house. Monkton Priory Church, near Pembroke Castle, a ruin of a Norman building, deserves

notice. Nor must we pass over the ruins of the Augustinian Priory of Haverfordwest, dating from 1200, and the Church of St. Mona, which once belonged to it, with its Early English chancel, and a nave, with a roof and clerestory, added in Perpendicular times. This county is rich in castles, of which the chief is Pembroke, one of the finest in Wales, standing in a splendid position on the summit of a rock washed by the waters of a creek; the gateway, the hall, and a massive round tower, are all worthy of notice. Carew Castle, though much smaller, is interesting, containing as it does work from Edwardian to Elizabethan times. Manorbeer Castle, the palace at Lamphey, the country residence of the bishops of St. David, built, as was the palace at St. David's itself by Bishop Gower, in the fourteenth century; Roche Castle, a fifteenth-century tower; and Llawhaden Castle, built partly in the fourteenth, partly in the fifteenth century;—must also be noticed.

RADNORSHIRE contains the ruins of a Cistercian monastery at Cwm-Hir in the valley of Clywedog.

APPENDIX II.

Scotch Architecture.

THE history of church architecture in Scotland differs to a certain extent from the history of that in England. In the latter country, after the art of building had been introduced from Normandy, architecture grew naturally, and a national style was developed; so that, for instance, Early English differs in many points from Early French of the same period, and, as has been already pointed out, English Perpendicular bears no likeness whatever to the contemporaneous French Flamboyant. The national character of English architecture is due to the fact that English buildings were the work of Englishmen, and in many instances were marked by local peculiarities. But in Scotland the best work of the best periods was not the work of native builders; during the thirteenth and fourteenth centuries most of the ecclesiastical buildings seem to have been erected by architects brought for the purpose from across the Border. There is consequently a great resemblance between the churches and monasteries of Scotland and those of the North of England, both in general plan and also in details. Examples of this may be found in the similarity of the transept of Pluscardine Abbey, in Elgin, to the thirteenth-century transept of Hexham. In the case of Lanercost, in Cumberland, and Dryburgh, in Berwickshire, the likeness is so close that it has been thought that the same architect designed the two abbeys. In the fifteenth century, however, Scotch architecture, borrowing somewhat from the Continent, developed a certain style of its own, distinct from that of England. The finest parts of Melrose Abbey, the most distinctly national as well as the best-known ruin in Scotland, were the work of native builders who were acquainted with what

was being done both in England and France, but were not slavish imitators of the architecture of these countries. The different character of the Reformation in the two kingdoms of England and Scotland has left its distinctive marks on the present condition of mediæval buildings north and south of the Tweed. In England the changes were less sweeping, and were more gradually introduced; hence, though much has unfortunately been lost, yet more has been preserved than in Scotland. For the English Episcopalian could tolerate and utilise many features that were abominations in the eyes of the sterner Presbyterian. No use could be made by the latter of many buildings, hence they have become ruins, and in other cases alterations to adapt them to the requirements of the kirk services have spoilt them, from an architectural point of view. Still, in many places, which will be mentioned in due course, there are sufficient remains to make Scotland attractive, not only to the lover of picturesque scenery, but to the student of church architecture. But if for this reason the architectural photographer is drawn across the Border, he will find still more to interest him in the remains of domestic buildings, for here national peculiarities are to be met with. There is much picturesque grandeur in the solidly-built Scotch castles. The walls of great height; the free use of circular towers and turrets, often crowned with conical roofs; the angles and gables of domestic buildings;—all show that the Scotch builder had an eye for effect, and render these memorials of domestic art more worthy of admiration than most of those which we find south of the Tweed. One special feature deserves attention—the step-like parapets, often called “crow steps,” that run along the gables.

The disturbed and lawless state of Scotland, lasting as it did much longer than in England, rendered the fortification of the dwelling house a necessity to a much later date than in the South. Every manor house was either a castle or a tower, the former the abode of the noble, with its encircling wall and moat, of sufficient size to accommodate a large body of retainers; the latter often little more than a fortified farm-house. The lower part of these smaller towers consisted of a vaulted chamber used as a stable and as a place of safety for the cattle when the raider came to plunder,

unconnected by any interior staircase with the upper parts of the building, to which access was generally gained by a ladder, which could be easily removed in cases of emergency. Above this under-vault came the servants' quarters, lighted only by small windows, and above them the dwelling rooms of the owner and his family, where the windows were of larger dimensions. In the larger buildings a chapel is generally to be found, often very small, and situated in the thickness of the walls.

Some account will now be given of the most interesting architectural remains in Scotland, under the headings of the various counties.

ABERDEENSHIRE.—At Old Aberdeen stands the cathedral, the nave and aisles of which are still used as a parish church. This building was commenced in 1357, and not finished till the sixteenth century. It is exceedingly plain in character, no doubt owing to the hardness of the stone-granite of which it is built. It is worth noticing that this is the only cathedral constructed of this material. Old King's College, Aberdeen, possesses a tower surmounted by a crown formed of flying buttresses. Such crowns, probably built in imitation of that on the tower of St. Nicholas, now the cathedral church, at Newcastle, are still to be seen at several places in Scotland, and several other existing towers, from which they have been removed, formerly possessed them. There are in this county some ruins of Deer Abbey, founded in 1219. Of domestic buildings several may be found in Aberdeen, dating back to the sixteenth and seventeenth centuries, with corbelled staircases and turrets crowned with conical roofs. In this county stand the grand ruins of Kildrummie Castle, a thirteenth-century building, with round towers and a chapel which has a square east end, in accordance with the Early English form, and three lancet windows.

ARGYLESHIRE.—The most interesting ruin in this county is the far-famed church in the island of Iona, the early home of Christianity in Scotland, from which set out the missionaries who converted the heathens of Northumbria; but of course no work of theirs remains in the ruins that we may see there to-day. The existing ruined cathedral was built in the thirteenth century. The central tower and a

great part of the walls are still standing. To the north of it are some remains of conventual buildings; these have some Norman work in them, which indicates that they are of earlier date than the church at present standing. A chapel, dedicated to St. Oran, in the cemetery, is in the same style. There are many fine crosses to be met with in the island. The two finest—which are nearly perfect—are known by the names of Maclean's and St. Martin's crosses; these are carved with knots and scrolls. In the island of Oronsay are some ruins of a Cistercian priory.

AYRSHIRE.—In this county are the fine ruins of Crossraguel Abbey, where may be seen the rough, square tower, with projecting corner turrets, of some moss-trooping noble of old, overlooking the ruins of the abbey itself. These are French in character, rather Flamboyant than Decorated, and probably date from the fifteenth century. In the same county are the ruins of Kilwinning Abbey.

BANFFSHIRE.—There is not much of interest to be met with here, save the churches of Cullen and Fordyce.

BERWICKSHIRE.—Here we have, in the eastern part of the county, the ruins of Coldingham Priory, and in the south-west the remains of the Premonstratensian Abbey of Dryburgh, situated in the midst of lovely scenery, not far from the better-known Abbey of Melrose. Both Coldingham and Dryburgh were ruined in 1545. Of castles, the most noteworthy are Hume Castle, Cockburn Tower, and Fast Castle, described under the name of Wolf's Crag in Scott's "Bride of Lammermoor."

BUTE.—In this island may be seen the ruins of the eleventh-century Church of St. Blane, near Kingarth, and in the centre of the town of Rothesay the remains of the castle, built at the end of the same century, and destroyed by the Duke of Argyle in 1685.

CAITHNESS.—The most noteworthy buildings are Bucholie and Girnigo Castles, Keiss Tower, Braal Castle, the old residence of the Bishop, near Thurso, and on the south-east coast Dunbeach.

CLACKMANNAN.—Castle Campbell was, in all probability, built about the middle of the fifteenth century; it consists of a massive square tower and some lower buildings attached to it; it has the round, projecting turrets supported on

corbels, which are so common in Scotland, and are such picturesque features. The doorways are round-headed, with Flamboyant mouldings. The hall is covered by a barrel roof with moulded ribs. The corbels which supported the floor of an upper room may still be seen about half way up the walls, but the floor and the beams which supported it are alike gone. Clackmannan Tower is a fine Pele, in a good state of preservation, though none of the woodwork now remains. The kitchen has a window at the back of the fire-place, to give light to those who were sitting in the chimney corner. Tulliallan Castle, near Alloa, is also well preserved ; it is a fifteenth-century dwelling house which was strongly fortified. The lower rooms are covered with vaultings which, unlike many such vaultings in Scotland, are groined with moulded ribs, and are partly supported by central pillars in the English manner. The windows of the upper rooms have some Decorated mouldings.

DUMBARTONSHIRE.—Dumbarton Castle alone calls for a passing mention.

DUMFRIESSHIRE.—Amissfield House is a picturesque tower, with many turrets and gables. Caerlaveroc Castle contains fifteenth- and seventeenth-century work. Hoddam Castle has a lofty tower, the upper stages of which project, supported on corbels.

EDINBURGH.—This county is very rich in architectural remains. The old town of Edinburgh is one of the most picturesque cities to be met with in the Island. It was at one time surrounded by a wall, and as the population increased, accommodation was found by increasing the height of the buildings, and crowding every available piece of ground with houses: hence the winding lanes and alleys, and overhanging storeys, that lend so great a charm to the town; and great is the pity that the modern part of Edinburgh, with its pseudo-classical buildings, and its sham ruins, is so out of keeping with that old Dun Edin which Scott thus describes in “Marmion” :—

“Such dusky grandeur clothed the height
Where the huge castle holds its state,
And all the steep slope down,
Whose ridgy back heaves to the sky,
Piled deep and massive, close and high,
Mine own romantic town.”

Among the relics of mediæval times the castle first demands notice, dating to the days of the Norman kings of England, and standing on a grand, up-heaved mass of igneous rock. St. Giles' Church, the cathedral of the diocese, was founded in 1110 by Alexander I. His younger brother, David I., who, before his accession to the throne, had lived in England as Earl of Huntingdon, having become possessed of land in this country by his marriage with the heiress of Waltheof, founded the Abbey of Holyrood in 1128. He may be considered as the introducer of the Norman style, with which he had become acquainted during his residence in the South. Part of the original work may still be seen in the ruined nave of the abbey, but this building suffered much in various invasions by the English. The palace adjoining the abbey was built by James IV., who died at Flodden Field, and his son, James V. St. Giles' Church, mentioned above, as it now stands, contains much fifteenth-century work, and its tower is terminated by a crown similar to that mentioned on page 199. In this county may be seen the ruins of Roslin Castle, crowning a rocky promontory formed by the Esk. This castle was built by William St. Clair in 1446. The beautiful little chapel, of which every one has heard, owes much to foreign influence, apparently Portuguese, and is highly ornate; amid the profuse carving, the rose is much used, possibly on account of the resemblance (an accidental one, however) between the name of the flower and the name of the place. Scott speaks of this chapel "with every pillar foliage bound," and "every rose-carved buttress fair," in the ballad of Rosabelle in "The Lay of the Last Minstrel," where he tells us in a note that Rosabelle was a favourite name for the ladies of the St. Clair family: possibly the rose-carving and this name may have had some connection. There is a fine old church at Leith which is worth notice. Other noteworthy buildings of the county are Cragmillar Castle, three miles to the south of Edinburgh, a fifteenth-century fortified house, added to in the seventeenth; Borthwick Castle, a double tower on Middleton Burn, which was built in 1430, but in plan resembles a twelfth-century Norman keep, further protected by out-works, with low, circular towers; Crichton Castle, which

lies about a mile to the east, containing a square fifteenth-century tower, and other works of later date ; and Liberton Tower, a Pele near Edinburgh.

ELGIN.—This county contains much architectural work of an interesting character. And first the ruined cathedral demands notice ; built in the early part of the thirteenth century, it was burnt, in 1390, by the “Wolfe of Badenoch,” son of Robert II., who had quarrelled with the bishop. Repairs were made but slowly after this disaster, and after the Reformation the lead was stripped, by order of the Privy Council, from the roof, and the building left to the mercy of the weather. In the eighteenth century the central tower fell, but the two western ones still remain. The west doorway—two doors included under one deeply recessed arch—and the grouped lancet windows, of rather later date than any English example of this arrangement, are noteworthy. Near the cathedral are the ruins of the Bishop's Palace, or town house, where the step gables already mentioned may be seen. Another similar house stands to the south of the cathedral. The massive towers of the Tolbooth, or town hall and gaol combined, still remain. The bishop's official residence was at Spynie, three miles to the north, where the square keep remains nearly perfect. Pluscardine Priory is a splendid ruin of a thirteenth-century building. Kinloss Abbey is also worthy of notice, as are also the Tolbooth at Forres, and Rothes Castle.

FIFESHIRE.—Remains of monastic buildings are abundant in this county, and many castles are to be found. First in rank comes the Cathedral of St. Andrew, though it has undergone much rough usage. It originated in a priory of Regular Canons, which was founded in 1122. The cathedral was commenced in 1159, to supply more room than the original church contained ; of their older church, built in the Norman style, a square tower and the choir remain. The new cathedral was not consecrated till 1318, so that the process of building occupied more than a hundred and fifty years. It had a central tower and six lofty turrets, of which three are still standing. It suffered from fire in 1378, but was restored, the new work being finished in 1440. In 1559 it was dismantled by order of the magistrates, acting under the influence of Knox. Some

time during the sixteenth century the central tower fell, and for many years the walls were used as quarries; but for the last seventy years some trouble has been taken to preserve them from further damage. The east and west ends, the south wall of the nave, and the west wall of the south transept, remain standing. Not far from the cathedral are the picturesque ruins of the castle. At Dunfermlin there was once a Benedictine abbey. The nave of the church of this monastery, built by Malcolm Canmore in the eleventh century, escaped the destruction that overtook the rest of the building at the hands of the reformers in 1560. It now forms the western part of a new church, built in the present century. Of the Abbey of Lindores, belonging to the order of Tyronenses, there are also some slight remains, as also of the Cistercian Abbey of Balmarino, where a ruined castle also stands. There are fine ruins of a Benedictine abbey at Pittenween, belonging to the Canons Regular. At St. Monans is a fine church, built about 1365; at Aberdour a Norman church; and on the island of Inchcolm still stand the chapter-house, cloisters, and refectory of a religious house belonging to the Canons Regular. Of ruined castles the chief are Balcomie, near East Neuk, Ravenscraig, near Dysart, Rosythe, Castle Creich, and Darsie.

FORFARSHIRE.—The old steeple church of Dundee is especially noteworthy, on account of its tower; the two upper stages spring from a projecting course, decorated with pinnacles, and the upper stage is covered with a pack-saddle roof. This is a French form of roof, and is met with among the castle towers of Scotland. At Brechin still stands one of the three round towers of Irish type that are found in Scotland.

HADDINGTONSHIRE.—In this county is the fine collegiate church of Seton, built in 1390, and Haddington Church, whose windows are single lancets, in the style that had gone out of fashion in England before the end of the thirteenth century, though this church was not built until the Decorated age. At North Berwick are remains of a twelfth-century abbey, and castles at Dunbar, Hales, and Innerwick; near North Berwick stand the towers of Tantallon, known to readers of "*Marmion*":—

“Broad, massive, high, and stretching far,
And held impregnable in war,
On a projecting rock they rose,
And round three sides the ocean flows,
The fourth did battled walls enclose,
And double mound and fosse.”

This castle was dismantled by the Covenanters. Dirleton Castle is of the Edwardian type, built about 1300; the hall and kitchen are on the upper floor, the offices and store-rooms below; the moat is perfect, and the position of the drawbridge may still be seen.

INVERNESS-SHIRE.—In this county are situated Inverlochy and Urquhart Castles.

KINCARDINESHIRE.—Dunnottar Castle, near Stonehaven, is, I believe, the only mediæval building of much interest in this county.

KINROSS-SHIRE.—In this county we may notice the famous Castle of Loch Leven, and Burleigh Castle, near Kinross.

KIRKCUDBRIGHT.—Here we find the Cistercian Abbey of Dundrennan, founded in 1142, the Premonstratensian abbey at Tongland, built by David I., and a priory on St. Mary's Isle. Threave Castle on the Dee, Cardross, and Kirkcudbright Castles, must also be mentioned.

LANARKSHIRE.—Glasgow Cathedral is a good specimen of the Early English style; it has a central octagonal spire; the crypt beneath the choir is fine. The Tron Church, in the same city, has a crown on the top of the tower in the style of St. Nicholas, Newcastle. There are some remains of a priory at Blantyre. Of domestic buildings the chief are Bothwell, Craigriethen, and Douglas Castles.

LINLITHGOW.—The Church of St. Michael's, at Linlithgow, a fifteenth-century building in the Scotch Decorated style, once had a crown like that just mentioned at Glasgow. Linlithgow Palace is an exceedingly fine specimen of Scotch domestic architecture. It is a quadrangular building, enclosing a large court; the walls, save for the absence of roofs, are perfect. The style is to a great extent Flamboyant, with some Jacobean additions. The chapel has Flamboyant windows. In the centre of the court is a ruined sixteenth-

century fountain. Scott, in "*Marmion*," thus speaks of this building :—

"Of all the palaces so fair
Built for the royal dwelling,
In Scotland far beyond compare
Linlithgow is excelling";

and in a footnote of the complete edition of his poems a minute description is given.

NAIRN.—The name of Cawdor, from its association with *Macbeth*, is well known to every Englishman, and at this place there is a fifteenth-century keep of square plan. Some later work was added in 1510, when it came into the possession of the Campbells. *Kilravock Castle* is a somewhat similar building, of about the same date.

ORKNEY.—*Kirkwall Cathedral*, dedicated to *St. Magnus*, deserves some notice. It was founded in 1137, and most of the building is Norman in style. The choir was lengthened in 1512, and the west end of the nave was finished in 1540. The choir forms the present church. *Egilshay Church* has a round tower, another of the three Scotch examples of the well-known Irish type, which will be described in the next chapter. There is a circular church at *Orphir*, and at *Borsay* may be noticed *St. Peter's Church* and *Christchurch*, dating from the eleventh century. The *Chapel of Weir* is of twelfth-century work. The ruins of the *Bishop's Palace* at *Kirkwall*, and of the castle at the same place, are the principal domestic buildings of mediæval date in the Island.

PEEBLESHIRE.—The Church of *St. Andrew*, built in 1195, and that of the *Holy Cross*, in *Peebles*, of thirteenth-century work, now a ruin, are the chief ecclesiastical buildings. There are some vaulted cellars at *Peebles*, dating from the sixteenth and seventeenth centuries. At *Traquair* are some remains of a palace; near *Inerleithen* the ruins of *Horsburg Castle*; and near *Peebles* stands *Neidpath Castle* on the *Tweed*, where the Norman work of *David I.* may be seen, and other buildings which were added in the fifteenth century.

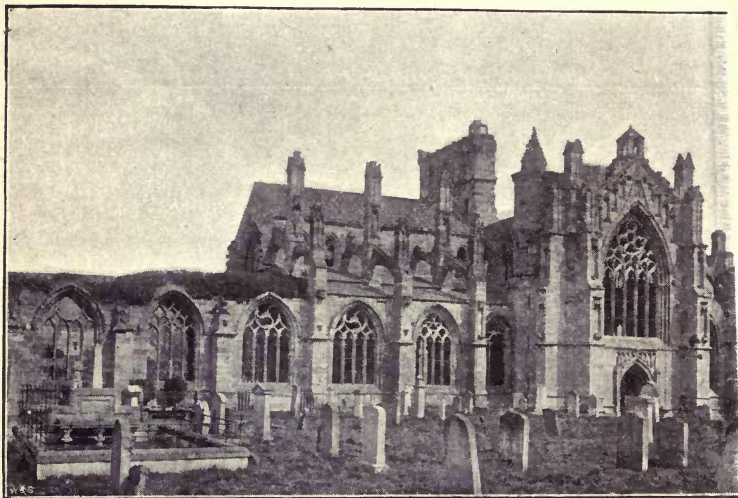
PERTHSHIRE.—*Dunblane Cathedral* was one of the few cathedrals of Scotland that escaped destruction at the time of the Reformation. The original church, of which the tower remains, was built in the twelfth century, in the

Norman style. Most of it was rebuilt in the Early English style, about 1240. The choir is still used as a parish church, but the nave is without a roof. The west door is very fine. At Dunkeld is another cathedral. The see was founded in the time of David I.; the earliest part of the building dates back to the twelfth century. The choir was begun in 1340, but has been rebuilt, and is now used as a parish church. The tower is of late fifteenth-century work; this still remains in use, and contains a peal of bells. The roof was, as usual, taken off at the time of the Reformation, and the lead sold. Of Culross Abbey the tower and choir remain. At Perth there is a fine old church, with a Norman porch and Decorated windows. At Abernethy is the third of the round towers similar to those of Ireland, built, it is said, by Kenneth McAlpin, who lived in the ninth century. Castles are numerous. Among them may be mentioned Castle Huntly, built about 1452; Elcho Castle, on the Tay; Castle Dhu, near Moulin; others at Finlarig, Killin and Cluny; and finally that at Doune, an extensive ruin of buildings enclosing a court, with a square keep at one corner, and many round turrets. The whole of this castle seems to have been built at the same time, in the fifteenth century.

ROSS.—In this county the Abbey Church of Fearn, built in the fourteenth century, is still used as a parish church. Lochslin, thirteenth-century work, consists of two square towers, well preserved. At Balone and Dingwall are ruins.

ROXBURGHSHIRE.—This county contains the finest and best known of monastic ruins that can be found in Scotland. Jedburgh and Kelso are splendid ruins; but the best known abbey, probably on account of the opening stanza of the second canto of "*The Lay of the Last Minstrel*," in which it is described, is Melrose. All three of these were founded by King David I., whose name has been several times mentioned as a founder of abbeys. Melrose was dedicated in 1146, and occupied by a colony of Cistercian monks from Rievaulx Abbey, in Yorkshire. It was destroyed by Edward II., restored by Bruce, but again burnt by Richard II. So complete was this destruction that little of earlier date than the latter part of the fourteenth century is to be found. It is therefore specially interesting as a fine example of that period when Scotchmen no longer looked to

England for their designers and builders. It shows signs of French influence in certain Flamboyant features, and some imitation of the English Perpendicular, but also marks of the individuality of the builders. It suffered at the time of the Reformation, and from subsequent alterations to adapt it to the Presbyterian form of worship; and, like many other ruins, was continually plundered to supply building stone ready squared and carved. It is, as every one knows, a complete ruin now. The west end and much of the north



MELROSE ABBEY.

side have been destroyed, but the south side, the transepts, and the east end are nearly perfect. Part of the central tower is standing, and the eastern part of the roof of the choir still remains. The east window, Scott's "shafted oriel," contains some beautiful geometrical tracery. Four of the square piers, one still bearing a Norman capital, stand on the north side of the nave. The carving of vegetable forms, especially that of the Scotch kale, is worthy of notice. In this county are many ancient crosses,

those at Ancrum, Bowden, Maxton, and Melrose, being the finest. In Liddesdale are many Peles; and, in addition to these, mention may be made of Cessford and Branksome Castles, the latter familiar to every reader of "The Lay of the Last Minstrel."

SELKIRK.—This county contains "Newark's stately tower," where the minstrel is represented as singing his lay. It was built by James II. of Scotland, and is still in a fair state of preservation. In this county we may also meet with many ruined Peles.

SHETLAND.—These remote islands contain the ruined Norse Church of St. Olaf at Papil, and the cruciform Church of Cullonsborough.

STIRLINGSHIRE.—The ruined tower of Cambuskenneth Church, with its numerous lancet windows, is worth notice. Stirling Castle must not be passed over. It was occupied as long ago as 1174 by William the Lion, but often changed hands, the English frequently holding it. It was besieged by the Highlanders as late as 1745. Herbertshire Castle, still inhabited and used as a school, near Denny, was originally a royal hunting lodge. In addition to these, Graham's Castle, the keep of Castle Cary, and the round tower of Carnock, known as "Bruce's Tower," must be mentioned.

SUTHERLANDSHIRE.—The old tower of Dornock Cathedral forms part of a modern church.

WIGTONSHIRE.—In this county are some remains of the Cistercian Abbey of Glenluce, founded in 1190. The Decorated chapter-house, the cloisters, and part of the church in Early English style, are still standing. The castle at Whithorn is a ruin, and near it stand the remains of the Priory of Whithorn.

The detailed account above given shows plainly that the finest architectural examples in Scotland must be looked for among ruins. The Reformation in Scotland is answerable for much of the mischief that has been done. Against this, however, we may set the fact, for which we should be duly thankful, that church restoration has not played such havoc among Scotch ecclesiastical buildings as among those of England.

APPENDIX III.

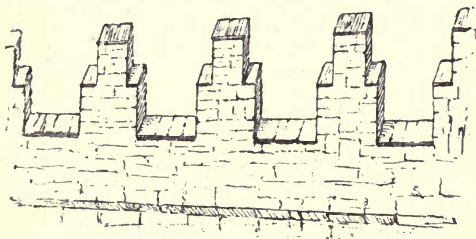
Irish Architecture.

REMAINS of Irish buildings which were erected before the conquest of Ireland, or rather the western part of the Island, by Richard, Earl of Pembroke, afterwards called Strongbow, in the reign of Henry II., are still to be found. Besides the round towers, which will be described presently, there are some buildings of more elaborate character. The most beautiful and most perfect of these, and the oldest remaining, is Cormac's Chapel on the rock of Cashel; its masonry is so admirable that it has stood uninjured for seven hundred years; it is profusely ornamented with carving in the Norman style, is groined with stone, and covered with a lofty stone roof. Beautiful in design, perfect in construction, it shows to what a point of excellence architecture had arrived before English influence made itself felt. Yet the majority of churches as well as of dwelling houses in early days were built of wood, often of wattle and wicker-work, daubed with clay, their roofs being thatched with osiers; though the more important buildings were constructed of sawn planks. The custom of building with wood lasted much later in Ireland than in England, where, as has been already mentioned, stone had become the usual material for church-building early in the eleventh century. This use of wood in Ireland was, no doubt, in great measure due to the existence of extensive forests in the island. Wood now is scarce in Ireland, but was then plentiful; and still Irish bog oak—that is to say, the trunks of fallen oak-trees that have lain soaking for centuries in the marshes—is celebrated.

When Strongbow invaded Ireland he came from South Wales, and introduced the style of architecture which then prevailed in that country. This, as has been already

pointed out, had been largely influenced by Somerset, which owed the development of its architecture to the monks of Glastonbury. The style thus introduced, therefore, did not grow from the old Irish style, nor was it engrafted on it, but started afresh. Many buildings were erected in Ireland by the English conquerors, among them the two thirteenth-century cathedral churches of St. Patrick's and Christchurch, at Dublin, and the cathedral at Kilkenny; these are all three purely English in style. Remains of monasteries are plentiful in Ireland, for monastic life seems always to have appealed strongly to the Celtic nature of the Irish race—a nature that has kept them faithful to their ancient Church to the present day. The Reformation of the sixteenth century, which spread everywhere among Teutonic races, from Scandinavia in the North to Germany in the South and England in the West, had no effect upon the native Irish, and though politically the reformed religion was for a time established in Ireland, yet it was always an alien Church. It would occupy too much space were I to attempt here to give an account of the history of the mediæval Irish Church in any detail. Suffice it to say that shortly before the time of the English invasion, the Pope had begun to establish his jurisdiction in the Island, and that the assignment of Ireland to Henry II. by Hadrian was made chiefly with a view to extend the papal power. In some cases parishes grew up from the native monasteries, while other monastic bodies still continued to exist, being compelled by the Pope to adopt the rules of the authorised orders, generally those of the Augustinian Canons. This order had more than three hundred houses in Ireland. Next in point of number came the Cistercians. Mendicant friars were also numerous. These latter still continued to preach after the monasteries were suppressed in Ireland, as they were in England, by Henry VIII., and to them is in great measure due the fact that Ireland is Roman Catholic still. Suppressed for a time by Cromwell, they returned to their old abodes when the Stuarts were restored. Irish chieftains were no less averse than English nobles to receiving the spoils of the Church at the hands of Henry VIII. Mary I. was unable to restore the property of the monasteries to their former holders, but under her the ancient faith of the people took firmer hold.

Elizabeth was too wise to press Protestantism upon the Irish; and even James I., though he tried hard to enforce uniformity, failed, and Protestantism made little way save in Ulster. Still, the cathedrals and churches passed into the hands of the Established Church; hence some of these still remain, while the monasteries are now in a more or less ruined condition. It may be noticed that Ireland, not being, as Scotland was, an independent kingdom, did not feel foreign influence as Scotland felt that of France. Scotland being so often at war with England, and for a long time possessing no native architects, had to look to the friendly kingdom of France when war prevented her obtaining English builders. Nor did Ireland develop a style of her own as Scotland did in the fifteenth and sixteenth centuries. But



IRISH BATTLEMENTED PARAPET.

notwithstanding this there are a few local peculiarities, especially in domestic work, which call for notice. In the chapter on Scotland it was pointed out that a peculiar form of step-like battlements, which is also to be met with at Antwerp, is often seen along the tops of the gables. Ireland has a form differing from this, and peculiar to herself. The form will be seen from the illustration given above.

It is sometimes said that there are no remains of mediæval domestic architecture in Ireland—that no houses are to be found of earlier date than the reign of Elizabeth; but this statement probably arises from the fact that, owing to the disordered state of the country, no one could live in peace and safety unless his dwelling were fortified, so that there are an enormous number of small castles or towers to be met with all over the country, but few splendid mansions like

those that were built in England after the law had checked undisciplined violence and which remain inhabited to this day. Moreover, since the Irish nobles were not only a turbulent but a prodigal race and given to lavish hospitality, the result has been that their old dwelling places were perforce allowed to fall into decay, from want of funds to keep them in repair. The impoverishment of the land-owners, and the rough life they had to lead, is described in many novels which deal with Irish life in the eighteenth and early nineteenth centuries. Most of these towers or fortified houses were built of rough stone, and in their present roofless condition, especially as all the interior fittings and woodwork have perished, present a sad picture of desolation; even at their best they were, on the whole, inferior to English buildings of the same time. The larger castles resembled those of England in plan: the central keep was surrounded by a bailey containing the offices, stables, cow-sheds, etc., built of wood, of which now no vestiges remain, the outer walls and gatehouses alone being left. The smaller fortified abodes were generally square towers, somewhat after the fashion of the Border Poles. The best room, or the "hall," was usually, for the sake of safety, at the top, the sleeping rooms, kitchens, and offices, below. They are of various dates, from the twelfth onward to the sixteenth century. The windows of all the lower rooms were nothing more than loopholes, and even the upper windows of the earlier towers were small. The doorway jambs frequently slope in towards the top, a form probably derived from the cairns of early ages and imitated for many centuries. In early towers the parapets are plain. In later ones they are divided into stepped battlements such as already illustrated; the parapets themselves project, supported on corbels.

Some account must now be given of the unique round towers of Ireland. Of these about a hundred and twenty may still be seen. Most of them are in a more or less ruined state, but about twenty are well preserved. Three, similar to these Irish towers, have already been mentioned (pages 204, 206, 207) as existing in Scotland, and there is another near the Cathedral of St. Germans in the Isle of Man. It is easier to describe their general form and character, and in some cases to approximate to their date, than to

determine the object with which they were built. In height they vary from sixty to a hundred and thirty feet, that of Kilcullen in Kildare being the highest. The base is always composed of solid masonry, and the entrance is always some distance above the ground—sometimes as much as twenty feet above it. No staircase leads up to the entrance. Access to the tower must always have been obtained by means of a ladder. The walls batter more or less—that is, the towers taper to some extent—and those that are most complete are finished by a conical roof; and there is little doubt that this was the case with all before they became dilapidated. The tower was internally divided into storeys, generally by wooden floors, though in one case at any rate (Keneith) the horizontal divisions were formed of stone. No staircase led from storey to storey: the inhabitants must have ascended by means of ladders. The windows lighting the different floors were always narrow, and had no mullions. In the earlier towers the heads of these windows are sometimes triangular and formed of two straight stones leaning together; they resembled the windows represented on page 24. Others were square-headed; while those of later date were round-headed, and were sometimes carved, with mouldings similar to those met with in Norman windows and doorways in England. The windows and the doorways in many cases were narrower at the top than at the bottom. These towers vary in date, probably from the eighth century to the thirteenth.

With regard to their original object the following facts may be mentioned. They are always found in places where a Christian church stands or formerly stood; Christian emblems are frequently to be found carved in the mouldings; in some cases bells were hung in them. All these facts point to a connection between the towers and the Christian religion: but it is not certain that some of the oldest of them may not have been originally used for some other purpose and converted to Christian use; or they may have been copied from still earlier towers, built in pre-Christian times, for somewhat similar towers are to be met with in Corsica and Sardinia, and in many parts of the Continent, near or in which bronze ornaments and fragments of early pottery have been found, rendering it

probable that they were the work of pre-historic times. The great strength of the buildings, the smallness of the entrance doorway and its height from the ground, the absence of any steps leading up to it—all point to the conclusion that the towers were built with a view to defence. Their circular section, too, must have made them stronger than if they had had rectangular corners, which could have been more easily demolished by a battering ram; the absence of corners also may have been partly due to the fact that the need for squared stones was avoided, a matter of some importance in days when tools for cutting stone were neither so plentiful nor so efficient as in after times. It may be that the towers were raised to such a height that they might serve as watch-towers, from which an approaching enemy might be seen when at such a distance that time would elapse, before they reached the church or monastery, to allow the monks and priests to carry their sacred vessels and treasures into the tower as a place of safety.

We have seen that in England also the church towers were sometimes built so that they might be put to several uses, that they might serve as landmarks for ships—with which object we find some near the coast raised to great heights, or as places of defence, especially in disturbed parts of the kingdom, as along the Scotch Border—as well as being belfries and ornaments to the church; and it is highly probable that the Irish builder had more than one object in view when he erected the round towers.

The beautiful memorial crosses and churchyard crosses must not be forgotten; many of them exist most elaborately carved, and often of great size. The list of Irish examples that I shall now give, arranged, as usual, according to the alphabetical order of the counties in which they occur, shows how rich Ireland is in remains that appeal to the architectural photographer. Ireland is a land in many places boasting of the most romantic and picturesque scenery; but it is one that is sadly neglected by Englishmen. How many of those who hurry off to the Continent for a holiday, or rush northward to the Scotch moors, ever think of exploring the beauties of the sister isle? Fortunate in one way for Ireland it is that she has not become the fashionable show-

place of the United Kingdom, for the result has been that her natural beauties have not been injured as so many of those in the loveliest parts of England and Scotland have ; she yet remains almost virgin soil for the lover of nature, and the photographer who is content to leave his town life and luxuries behind him and feast on the beauties of scenery and the rich memorials of the Middle Ages, will find no better field for a photographic holiday than that which lies to the west of St. George's Channel.

ANTRIM.—The chief abbeys of which remains exist are Bonamarghy, Kells, Glenarm, Glynn, Muckamore, and White Abbey. Carrickfergus Castle, alone of castles, is in a perfect state of preservation ; it is still used as an arsenal. Close by it is an interesting cruciform church. Dunluce Castle is most picturesquely situated on seaside cliffs about three miles from Portrush. In this county are four round towers : one at Armoy, one on Ram Island in Lough Neagh, a small part of one between Lisburn and Moira, and one at Antrim—which last is among the most perfect that are to be found in Ireland ; it is ninety-five feet high, built of wide-jointed masonry, and covered with a conical stone roof.

ARMAGH.—At the county town stands the Protestant cathedral, built of red sandstone. There are several castles, of which Castle Roe, Navan, Criff-Keirn, and Argonell, may be mentioned.

CARLOW.—The remains of church and domestic architecture in this county are not important, but some few ruins of monastic buildings and castles may be found.

CLARE.—This county contains much of interest. Of the many monasteries once existing here, the most important remains are those at Quin, one of the finest and most important of specimens to be found in Ireland ; at Ennis, where there is a very fine window ; and at Inniscattery, an island in the estuary of the Shannon. On the same island is a round tower, and the remains of what are called the "Seven Churches." Other round towers exist at Drumcliffe, Dysert, Kilnby, and Inniscaltra. The Cathedral of Killaloe is a plain twelfth-century building.

CORK.—Most of the ecclesiastical remains are in a very ruinous condition. The best preserved are those of Kilcrea,

founded in the fifteenth century; the tower is nearly perfect, and there are considerable remains of the chapter-house, cloister, dormitory, and kitchen. Timoleague, on Courtmacsherry Bay, is in fair preservation. Both these were Franciscan houses. At Cloyne there is a cathedral of a very ancient see, close by which stands, in a fine state of preservation, a round tower, ninety-six feet high, the roof of which was destroyed by lightning in 1748. Lohort Castle, built in the reign of John, unlike most Irish castles, is in excellent condition; Kilcrea and Dripsy are fairly well preserved; Mallow and Kilbolane are extensive ruins. Blarney Castle must not be forgotten. Ballincolig was built in the thirteenth century.

DONEGAL.—The monastic buildings of this county have almost entirely disappeared, but there are some ruins of the once extensive foundation of Ashroe Abbey. On Tory Island is a fine specimen of a round tower. Along the coast are many ruined castles—among them Kilbarrow, near Ballyshannon, Donegal, and Burt, on Lough Swilly, built in the reign of Henry VIII.

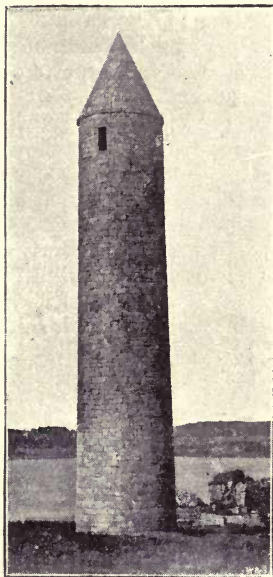
DOWN.—The Cathedral of Downpatrick, founded originally by St. Patrick in the fifth century, is said to be the burial-place of himself, St. Columba, and St. Bridget; it was restored about a hundred years ago. Near the town are the ruins of Saul Abbey, also founded by St. Patrick, and of Inch Abbey, founded in 1180.

DUBLIN.—Dublin city contains two cathedrals. Christ-church is the older foundation, but the existing building dates, for the most part, from the thirteenth century. In this cathedral Strongbow was buried, and his tomb still remains. St. Patrick founded it in 1190; it was burnt in the thirteenth century, and afterwards rebuilt. At the time of the Reformation it was used for a time as a law court, but Queen Mary restored it to its original use. Both of these buildings have been “restored” in recent times. Dublin county contains three round towers, one built into one of the corners of the church tower at Lusk, one at Swords, and another well preserved at Clondalkin.

FERMANAGH.—Devenish Island, on Lough Erne, contains the ruins of St. Mary’s Abbey, founded in the sixth century, and one of the best preserved specimens of the round towers.

It measures eighty-two feet in height and forty-nine in girth. Of this an illustration is given.

GALWAY.—Monastic ruins are numerous. At Knockmoy, near Tuam, traces of fresco paintings may yet be seen on the walls. This monastery was founded late in the twelfth century. In the county town the cruciform Church of St. Nicholas deserves notice. There are no less than six round towers in this county—Ardrahan, Ballygaddy, Kil-



From photo]

ROUND TOWER, DEVENISH ISLAND.

[by Wilson & Co.

bannon, Kilmacduagh, Meelick, and Murrough. The Castle of Tuam, built in 1161, has the reputation of being the first castle constructed of stone and mortar in the country. Between Gort and Kilmacduag there are ruins of a circular castle—a most unusual form. Athenry Castle is a good example of thirteenth-century work. In Galway town there are many sixteenth-century houses, unfortunately in most cases modernised. One of these, Lynch Castle, as it

is called, though entirely rebuilt, has some extremely beautiful pieces of carving of the date of Henry VIII. built into the face of the wall. Several houses of Elizabethan times have finely carved corbel heads to the doorways, with long plaited hair carried for a foot or two along the walls. This is probably due to the fact that the women of this district were, and still are, noted for their long black hair.

KERRY.—This county possesses much of architectural interest. Innisfallen Abbey, founded by St. Finian, and the Franciscan house at Muckross, are the finest of ecclesiastical ruins; but there are less important remains at Castlemaine, Derrynane, Kilcoleman, Lislughtin, and O'Dorney. Ardfert, a thirteenth-century cathedral church, injured by Cromwell, has been restored during the present century. There are three round towers—one at Aghadoe, where a ruined church may also be seen; another at Lough Currane, also near a ruined church; and the third a very fine specimen at Rattoo, not far from Ballybunion.

KILDARE.—In the county town are ruins of four monastic buildings, among them a nunnery founded by St. Bridget. At Castledermot are remains of a Franciscan abbey; at Graney of an Augustinian nunnery, and part of a building belonging to the Knights Templars. At Old Kilcullen is a beautifully carved cross. Monasterevan Abbey has been converted into a dwelling house. Great Connel Abbey and St. Wolstan's, both ruins, are near Celbridge; and New Abbey, like the last two mentioned, is on the Liffey. All that remains of the Franciscan abbey at Moone is a cross, quaintly carved. There are five round towers—at Castledermot, Kilcullen (the highest in Ireland), Oughterand, Taghadoo, and Kildare. The last is the finest, and is nearly a hundred and thirty-six feet high. Of castles, Athy and Castledermot were built at the time of the English invasion. Maynooth was built by the Fitzgeralds, and Timolin in John's reign. Kilkea has been recently restored.

KILKENNY.—The cathedral in the county town, with the exception of St. Patrick's, Dublin, is the largest church in Ireland. It was originally founded in 1052, but the existing building, recently restored, is of thirteenth-century work. The low central tower is supported on clustered

columns of black Irish marble. In the churchyard is a round tower a hundred feet high. This town also contains remains of three monasteries—the preceptory of St. John, 1211; a Dominican abbey, 1225, the church of which is still used by the Roman Catholics; and a Franciscan abbey, 1230, on the banks of the river Nore. Other monastic remains in the county are to be met with—at Jerpoint, a Cistercian abbey; at Craig, another, belonging to the same order, founded in 1212; at Rosbercon and Thomastown, some remains of Dominican abbeys; at Knocktopher a Carmelite community resided; at Innistioge are remains of an Augustinian abbey; at Callan and Kells, of priories. Graney Castle, in Iverk, was founded in 1521, and of this three towers still stand. Kilkenny Castle was originally built by Strongbow, rebuilt in 1175, and restored and enlarged in the present century; it is still inhabited.

KING'S COUNTY.—This county contains the ruins of what are known as the Seven Churches of Clonmacnoise on the river Shannon. They consist of the ruins of the old abbey, several small chapels, and some richly ornamented crosses. Close by are ruins of a round tower and a castle. Rathmore, Banagher, and Leap Castles are the chief remains of ruined strongholds in the county.

LEITRIM.—At Creevelea, near the Bonnet, and at Firnagh, are monastic remains. The abbey churches of Mohill, Annaduff, and Drumlease have been converted into parish churches. Of castles, O'Rourk's Hall at Dromahaire, Manorhamilton, and Castle John, on an island in Lough Suir, are the most important.

LIMERICK.—In the county town is the cathedral of St. Mary, founded in 1180, rebuilt in 1490. Of monastic remains in the county the principal are Adare, Askeaton, Kilshane, Monaster-Negath, and Kilmallock Abbeys, and Galbally Friary. There are round towers at Carrigeen and Ardpatrik, but little of the latter remains. Kilmallock is a very interesting town, full of old buildings. One of the gatehouses is inhabited, and the main street contains a row of Elizabethan houses.

LONDONDERRY.—The cathedral at the county town is rather a late building, not completed till the seventeenth century; the spire and top of the tower are modern.

Some old houses, with high pyramidal roofs, remain, but have been considerably altered.

LONGFORD.—There are some traces of ruined monasteries at Ardagh, Longford, Moydow, Clone, Derg, Driumchei, Killinmore, and on the islands in Lough Ree; and ruined castles at Ratheline, Ballymahon, Burnachor, and Castlecor.

LOUTH.—This is a most interesting county. Of the twenty monasteries which it once contained there are remains at Carlingford; at Faughart, where stands St. Bridget's Cross; at Mellifont, the architecture of which is extremely beautiful, and where there were dwelling rooms over the vaults of nave and chancel; at Monasterboice, where there are two crosses—one, that of St. Boyce, fifteen feet high, which is most beautifully carved. Close to it is a round tower, well preserved, dating back to the ninth or tenth century. Monasterboice is four miles from Drogheda.

MAYO.—Once a large number of monasteries existed in this county, but their remains are not very important. There are four round towers at Killala, Turlogh, Meelick, and Ballagh; and castles at Downpatrick, on a lofty rock overlooking the sea; Rochfleet, near Newport; Ballylahan, near Foxford; and Deel, near Ballina.

MEATH.—The most extensive monastic ruins are Duleek (said to be the first stone-and-mortar church built in the Island), Bective, and Clonard. Trim Castle, on the Boyne, and two round towers, one at Kells and one in the churchyard of Donoughmore, near Navan, claim notice.

QUEEN'S COUNTY.—At Aghaboe is a ruined abbey; near Timahoe, a fine round tower. On the rock of Dunamase, three miles from Maryborough, stands the ruined stronghold of the O'Moores. Lea Castle, on the Barrow, was built in 1260, burnt by Bruce in 1315, and reduced to ruins by Cromwell.

ROSCOMMON.—Boyle Abbey is well preserved and is of Norman character. Crogan Castle, now a ruin, was the palace of the kings of Connaught. Other castles are that of the M'Dermots, on an island in Lough Key; that at Ballinafad; that at Roscommon, rebuilt in 1268; and the keep at Athlone, now used as barracks.

SLIGO.—The chief ecclesiastical remains are the abbey at Ballysadare, with an eleventh- or twelfth-century church,

some buildings at Inishmurray, and the Abbey of Sligo, founded in 1252, one of the finest monastic ruins in Ireland; it suffered from fire in 1414 and 1642; three sides of the cloisters, the lofty central tower of the church, and the east window, are all standing. Sligo Castle, built in the thirteenth century, was destroyed before the century closed, was rebuilt in the fourteenth, and again left a ruin in 1394. At Drumcliffe is a round tower, near which stands a Celtic cross thirteen feet high.

TIPPERARY is very rich in interesting remains. Those on the Rock of Cashel claim the foremost place. Here stands Cormac's Chapel, already mentioned on page 210. The thirteenth-century cathedral, partially burned in 1495; the bishop's palace; the vicar-choral's house—all these are on the Rock. Hore Abbey, belonging to the Benedictines, stands below it. Holy Cross Abbey, a Cistercian foundation, dating from 1182, is one of the finest in Ireland; Athassel, an Augustinian priory, founded in 1209; Fethard Abbey, of fourteenth-century work, the church of which is still used; the porch of the Abbey of Roscrea and part of the Franciscan Friary, also at Roscrea—are among the other monastic ruins. Here also are some towers of King John's Castle, and the castle of the Ormondes, built when Henry VIII. was king; this is used as barracks. At Cashel, besides the buildings already mentioned, are some remains of a military tower, as well as of a round tower. At Caher the old castle is used as barracks. At Roscrea stands another round tower.

TYRONE.—In this county monastic remains are few and unimportant. Of castles, that of the O'Neills, near Benburb, and those at Newton Stewart, Dungannon, Strabane, and Ballygawley, are the only ones that call for mention.

WATERFORD.—The chief remains of church architecture are the choir and nave of Ardmore Cathedral, where also one of the round towers, ninety-seven feet high, may be seen.

WESTMEATH.—There are ruins of a Franciscan abbey at Multifarnham, near Lough Dereveragh, with a tower ninety-three feet high.

WEXFORD.—Among ecclesiastical ruins are the remains of the Cistercian Abbey of Dunrobin, founded in 1182; and of Tintern Abbey, an offshoot of the Monmouthshire

Tintern, founded in 1200 ; St. Sepulchre's, Wexford ; Ferns Abbey, and New Ross. Of castles, the most noteworthy are Ferns, dismantled by the English in 1641 ; Enniscorthy, a massive pile ; Carrick, the first castle built by the English ; and Duncannon.

WICKLOW.—The most important remains of ecclesiastical buildings are to be found in the Vale of Glendalough. These are known as the "Seven Churches." They are—(1) A round tower a hundred and ten feet high, fifty-one in girth ; (2) St. Kevin's Kitchen or Church, of which the little nave and a round belfry remain ; (3) the "Cathedral," much dilapidated ; (4) the Lady Chapel, with its granite doorway ; (5) Trinity Church, with nave and chancel extremely beautiful, and exhibiting fine characteristics of ancient Irish architecture, among these a square-headed doorway ; (6) St. Saviour's Abbey, said to contain St. Kevin's tomb ; and (7) the Refeart, or cemetery chapel. These buildings are said to owe their origin to St. Kevin, who lived as a hermit in the valley where they stand, and died early in the seventh century. He did not found the monastic establishments himself ; but on the site of the cell, hallowed by his pious life and regarded as sacred to his memory, the monastery was founded after his death, and a town grew up, far famed as a seat of learning in those half-mythical days when we are told Ireland was far in advance of Great Britain in civilisation.

APPENDIX IV.

Isle of Man.

A FEW words must be said about the architectural remains in this island. Chief of them are the ruins of St. Germans Cathedral Church on St. Patrick's Isle, at the entrance of Peel Harbour. It was founded in very early times. St. Germanus is said to have been consecrated by St. Patrick as first bishop, but the existing church, built of coarse grey stone, with red sandstone at the angles, is partly Early English, partly Decorated. The building consisted of nave, with south aisle, central tower, transepts, and choir, with a crypt below, sometimes used as a prison. The choir is the oldest part, and was rebuilt in the first half of the thirteenth century. The building is now roofless; its lead was stripped off by the Bishop of Sodor and Man, more than a hundred years ago, to roof a neighbouring church. The low central tower is still entire. Near the cathedral is a round tower similar to those of Ireland. Other remains of ecclesiastical buildings are Lonan Old Church, a small building with little characteristic about it, but said to date from the sixth century; St. Trinian's, also a ruin; the lower dormitory and refectory of the Cistercian Abbey of Rushen, founded in 1134; a barn formed from the ruins of a Franciscan friary at Bimakin, founded in 1373; and a chapel once belonging to the nunnery at Douglas, founded by Matilda, daughter of Ethelbert, King of the West Saxons.

Rushen Castle, in Castletown, once the royal residence, dating from the thirteenth century, is in perfect condition. The only other castle worth notice is that of Peel.

**PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET**

UNIVERSITY OF TORONTO LIBRARY

NA
963
P47
1897
C.1
R0BA

